April 2009
£3.50

The world's leading sugarcraft magazine

# Cake

## CRAFT & DECORATION

## Easter Weddings

Lily wedding cake

Chocolate orchid wedding cake

Sensational shoes

Stylish nails

Foxgloves, frangipani, violets, oats, hydrangea

www.cake-craft.com
ANGLO AMERICAN MEDIA
04>
9 771473 038029
Issue 125

Full projects with step-by-step instructions

# ingredients

### Guest of the Month
### Just Lilies - Cover Cake 2
This simply entitled wedding cake from Carol Haycox with its 3 varieties of lily is the epitome of elegance and would steal the show at any wedding reception.

### Romantic Butterflies 10
Pat Trunkfield tells us that, "butterflies always bring a touch of joy to any occasion" which they certainly do with her delightful butterfly themed wedding cake.

### Cover feature Floral Inspirations - Wedding Keepsakes 16
Over the next 3 issues Eileen Harper will be showing us how to make sugar mementoes which can be given at a wedding. This month she makes place cards with hydrangeas, which are suitable for a smaller wedding or celebration party.

### Cover feature Stylish Nails 22
An ideal 'girly' birthday cake from Patricia Russell. Use the nail designs on their own for a cake or for more advanced modelling techniques follow this step-by-step guide to create a nail bar with proprietor and a customer.

### Airbrush Masterclass - part 1 30
With the increased interest in airbrushing, Nadene Hurst begins a 3 part series on airbrushing. In the first part she explains about colours, masking, airbrush control, spraying flowers. With these techniques she makes a simple spring-like cake for your Easter celebrations.

### Cover feature Sensational Shoes 38
Shoes are very popular on celebration cakes and Norma Kilburn shows us her award winning beautiful sandals.

### Cover feature Tropical Chocolate 46
Chocolate wedding cakes - delicious! Stephen Benison has created a 3 tiered stacked wedding cake in chocolate and decorated with chocolate orchids, which tastes as good as it looks!

### Little Fingers - Easter Fun 54
Ruth Wyld and Kate have fun making a marzipan rabbit in a chocolate car along with a decorated sugar egg ready for Easter.

### Cover feature Zodiac Flowers - Taurus 58
Jane Barraclough makes foxgloves, daisies and violets to decorate a cake for a Taurean birthday.

### Home Baking 68
Traditional home baking from the south west of England as Valerie Hedgethorne bakes delicious cider cake, saffron cake, deep apple pie and Sedgemoor Easter biscuits.

### Cover feature The Flower Collection - Frangipani and Wild Oats 73
More flowers for you to cut out and keep in an A5 ring binder to create your flower collection.


# additives and flavourings


| | | |
|---|---|---|
| Market Place | Cake information update from the industry | 8 |
| Over to You! | Your pages to show us your news, views and cake problems | 36 |
| Recommended Reads | This month's choice of books | 44 |
| Chalk 'n' Chocolate | Lindy Smith tells us about her classes in Canada | 52 |
| Gallery | Two pages of your cakes on show | 62 |
| Fun with Sugar | Nadia Johnson creates a Diamond Wedding cake | 64 |
| Food Facts | Saffron, cider and clotted cream | 72 |
| Countdown to a Wedding | Fun with mice! | 75 |
| Subscriptions | Subscribe now and receive a free gift | 80 |
| Next Month's Slice of Cake | Celebrate your special event with a cake | IBC |

38

46

68

# editor's welcome

# APRIL

*Easter has arrived and with it the warmer air making it a beautiful time of year to get married. How appropriate then that this month we have several wedding cakes for you along with a new 3 part series on wedding keepsakes. Weddings are also one of the many excuses to get your nails done and we also have an unusual 'Nice Nails' cake so you can fine tune your modelling skills.*

*Easter itself is celebrated with a special cake in a new mini-masterclass series featuring the growing art of airbrushing, or for a more simpler idea our popular Little Fingers pages make a rabbit in a chocolate Easter Egg car. We also welcome new contributor to Cake - Norma Kilburn who shows how she made her award winning sugar shoes, so you can have a go too.*

*For the flower makers we have lily of the valley, exotic lilies, bridal lilies, hydrangea, primroses, orchids (chocolate), frangipani, wild oats, violets, fern and foxglove to keep you busy.*

*I hope with all this variety readers at each end of the spectrum should find something for them, but if you are still searching I can certainly recommend the latest edition of our sister publication "Wedding Cakes and Sugar Flowers" as advertised on page 76. Well all that should keep you busy till next month, so have fun!*

*Julie*

Julie Askew, Editor

*1 – Basic* *2 – Simple* *3 – Testing* *4 – Advanced* *5 – Expert*

**Editorial Office**
Cake Craft & Decoration, PO Box 3693,
Nuneaton, Warwickshire CV10 8YQ
Tel/Fax: 024 7673 8846
Email: editor@cake-craft.com

**Assistant Editor** Robert Hydon
**Home Economist** Valerie Hedgethorne
**Graphic Designer** Jacqueline South - Jax Design
**Photography** Bob Challinor - Ghost Images

**Advertising Manager**
Melanie Dixon, Pentre Advertising
Tel: 01745 823140
Email: melanie@cake-craft.com

**Advertisement Copy**
TJ Design, 50 Cedar Road, Mickleton,
Chipping Campden, Glos GL55 6SZ
Email: tracy@tjdesign.fsnet.co.uk

**Subscription Enquiries, Back Issues, Binders and Cake Craft Guides**
Cake Craft & Decoration Magazine, Tower House,
Sovereign Park, Market Harborough LE16 9EF
Tel: 01858 439605
Email:cake@subscription.co.uk
Website: www.cake-craft.com
www.subscription.co.uk/help

**Annual Subscription Rates:**
UK £42.00 including postage
Europe and Eire £53.50 including airmail postage
USA $102.00
Canada Can $137.00
Rest of the World £69.50 including airmail postage
For US and Canada call toll free 1 877 363-1310
or visit www.expressmag.com

**Newsagent and Distribution Enquiries**
Stephen O'Hara, Comag Specialist
Tavistock Road, West Drayton, Middlesex UB7 7QX
Tel: 01895 433800

**UK Sugarcraft Shop Sales**
Andy Hounslow 01895 433811
andy.hounslow@comag.co.uk

**American Cake Shop Distribution**
Cake Craft Shoppe Tel: 281-491-3920
www.cakecraftshoppe.com

Cake Craft and Decoration is published by
Anglo American Media Ltd.,
58 The Terrace, Torquay, TQ1 1DE
Tel: 01803 400000
Fax 01803 407390
Publisher Judy Reed 0208 785 2688

Reproduction by Prisma Imaging, Bristol
Printed in England by Wyndeham Heron

Magazine established April 1994
ISSN 1473-0383

We take great care to ensure accuracy but cannot accept any liability for mistakes or misprints. All prices quoted are the manufacturers recommended retail prices at the time of going to press - variations may occur with independent retail outlets. No responsibility can be accepted for any action arising from information in this magazine. No part of this publication may be reproduced without written permission. We regret that we may be unable to reply personally to all correspondence received. Anglo American Media Ltd © 2009.

Cake Craft & Decoration, ISSN number 1473-0383, is published monthly, (12 times per year) by Anglo American Media Ltd c/o USACAN Media Dist. Srv. Corp. at 26 Power Dam Way Suite S1-S3, Plattsburgh, NY 12901 for US $102 / CDN $137 per year. Periodicals Postage paid at Plattsburgh, NY and at additional mailing Offices. POSTMASTER: Send address changes to Cake Craft & Decoration c/o Express Mag, P.O. Box 2769, Plattsburgh, NY 12901-0239

Cake
DIFFICULTY RATING
fmm

# Just Lilies

This glorious wedding cake makes full use of lovely lilies, exotic, bridal and lily of the valley.

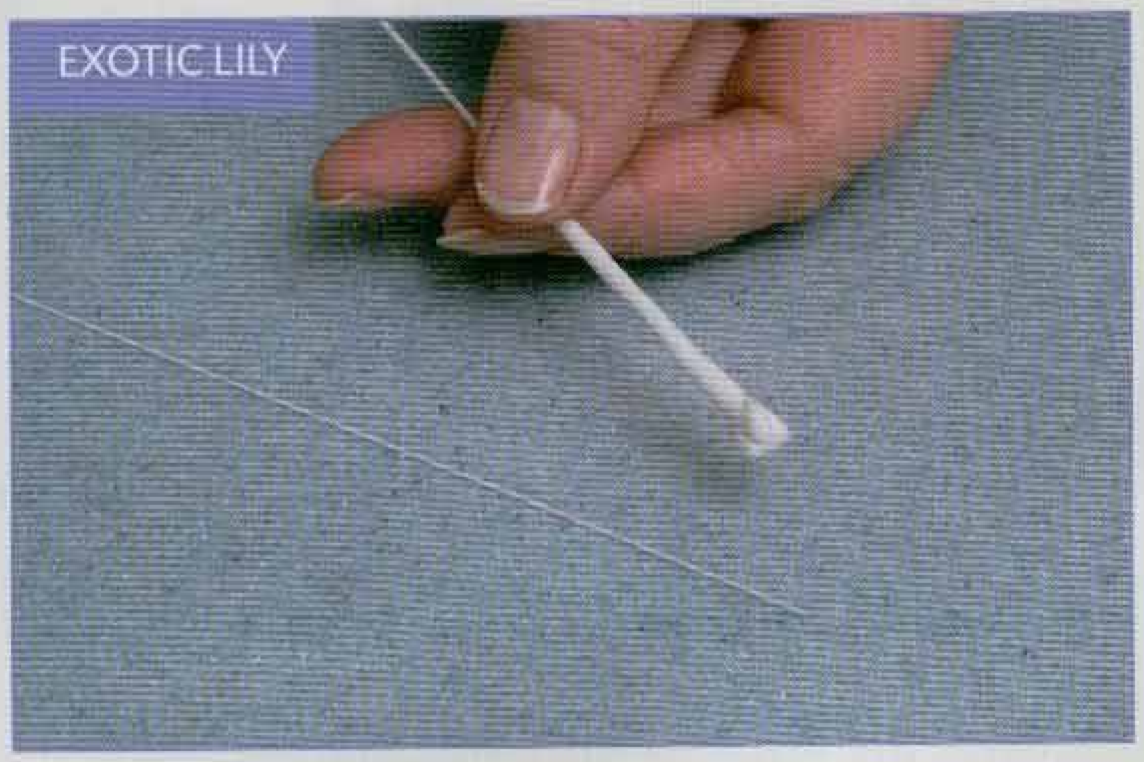
*Carol Haycox*

## YOU WILL NEED

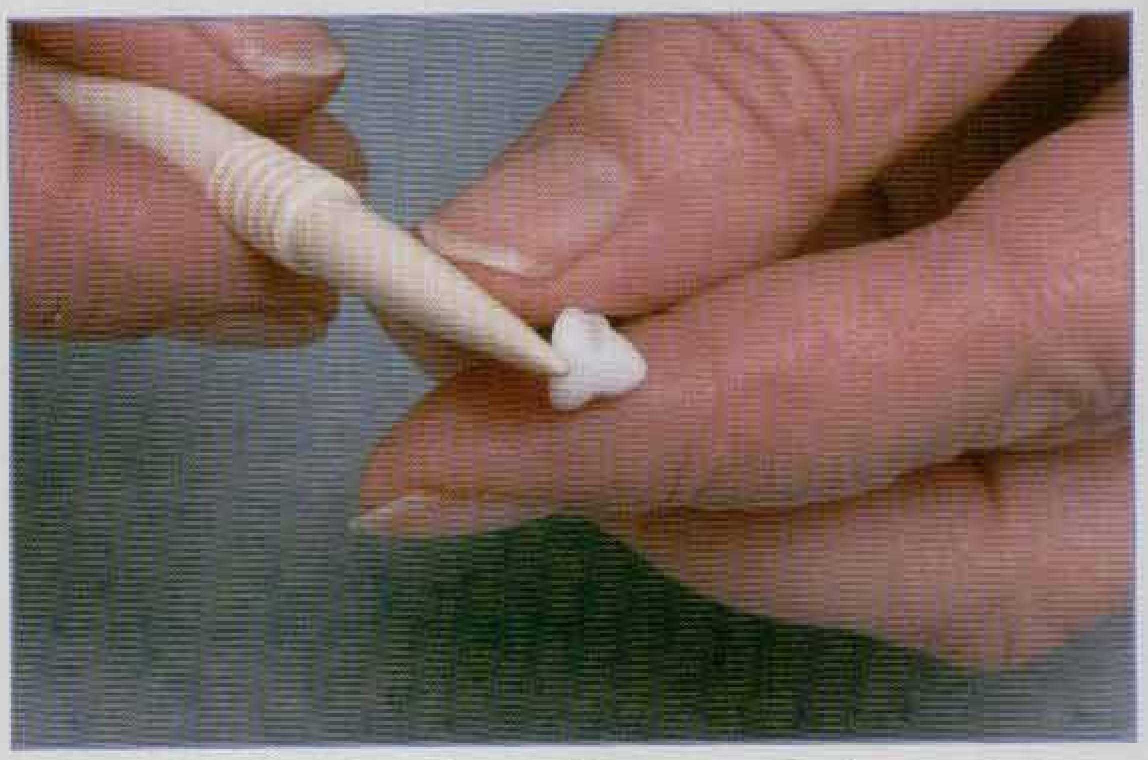
- cake round 15, 20, 25cm (6, 8, 10in)
- drum round 33cm (13in)
- thin card round 15, 20cm (6, 8in)
- sugarpaste 3.5kg (7lb)
- edible glue
- flower paste
- white fat
- cornflour
- confectioners glaze
- CMC powder 2 teaspoons
- dust colour white satin, leaf green
- bead cutter (2) 4mm *
- multi ribbon cutter *
- knife and scriber *
- small and large rolling pin
- firm foam pad *
- flute and veiner *
- bone tool *
- flower drying stand *
- ball tool *
- ivy leaf set *
- lily of valley *
- ejector *
- bridal lily set *
- exotic lily cutter *
- veining mats set 5-8 *
- heavy cotton stamens white
- large and small lily stamens
- white wires 20, 26 gauge
- large and small dusting brush
- florist tape nile green

* FMM

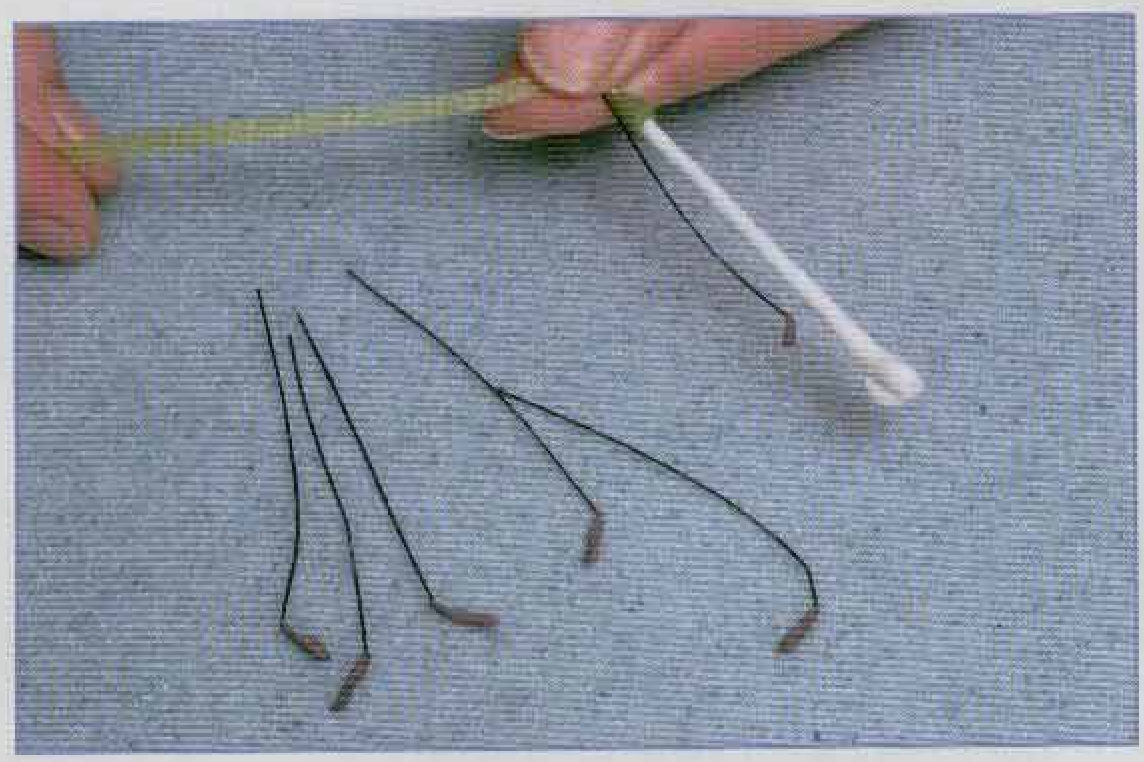
EXOTIC LILY



1 Roll a thin sausage of flower paste onto a 20g wire, roll between your finger and thumb to make a stigma with a flattened top.

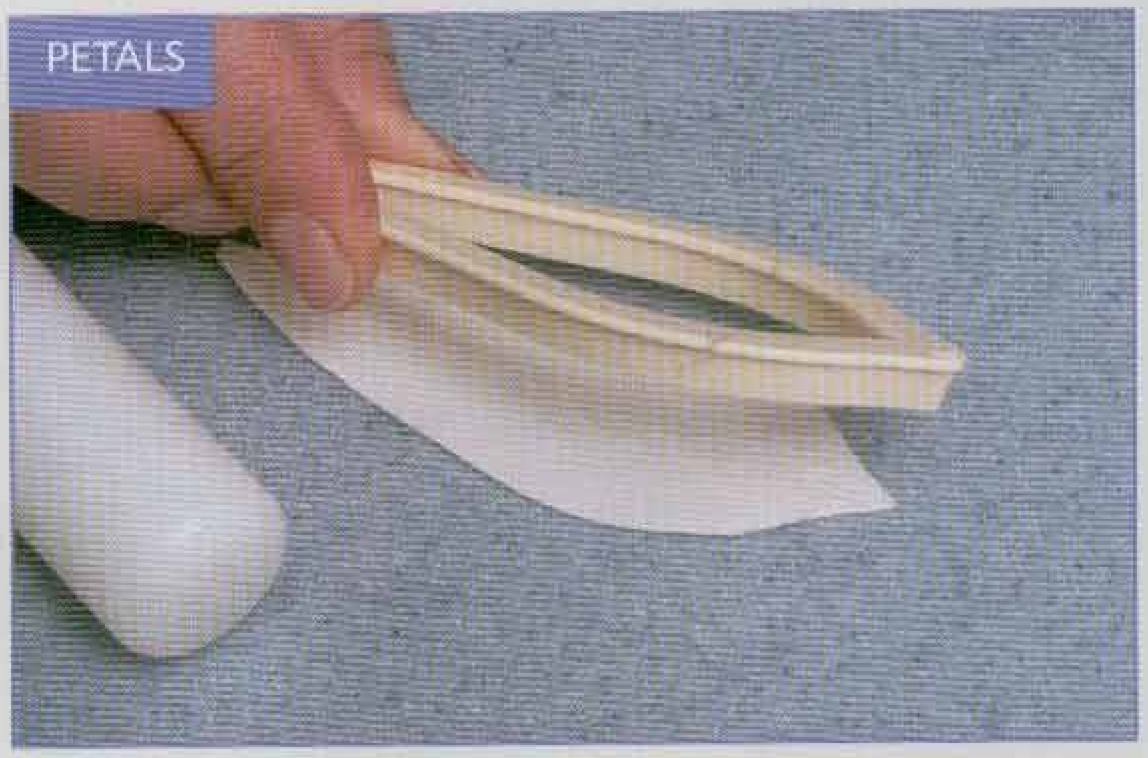


2 Use a knife and scriber tool to make 3 indents, pinch to make the shape, dust lightly with green.

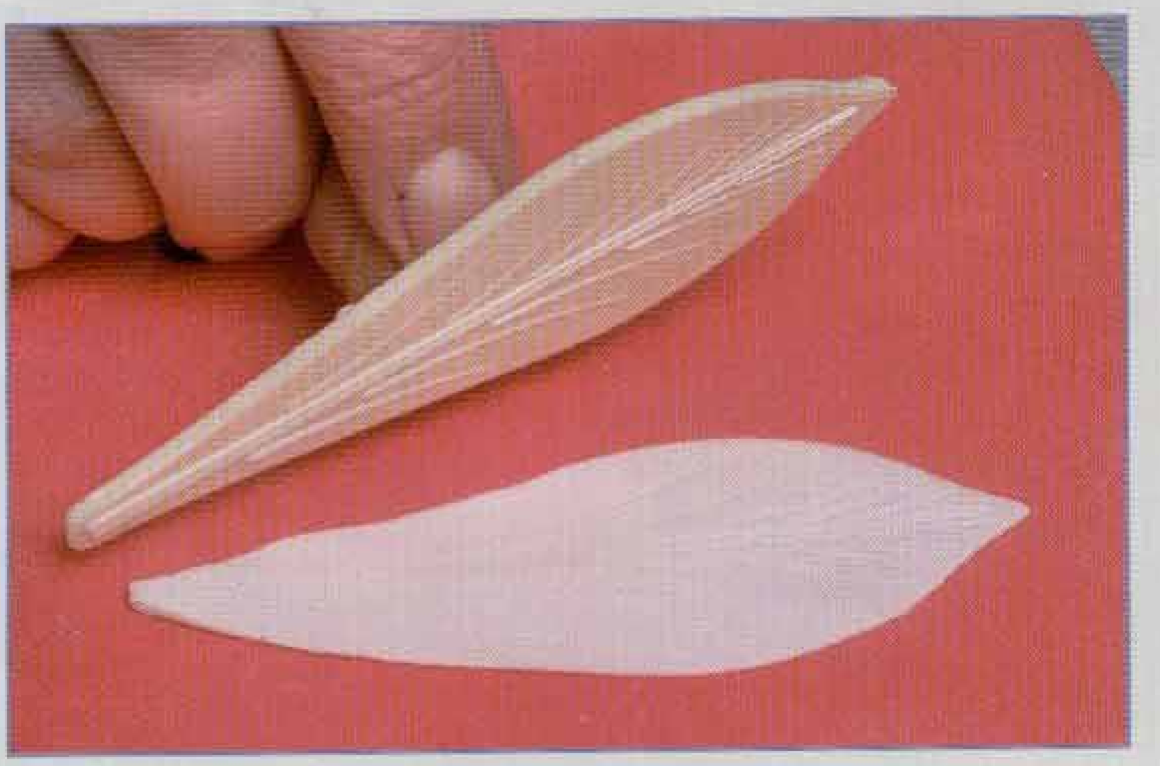


3 Pop a tiny piece of green paste onto the base. With $^1/_4$ width tape, add on 6 large lily stamens.

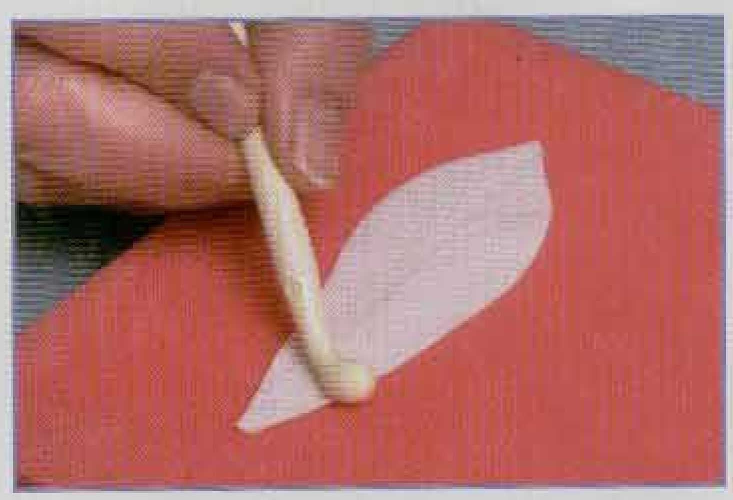
PETALS



4 Roll white flower paste and cut out 3 large petals with the exotic lily cutter, insert a 26g wire in each one.

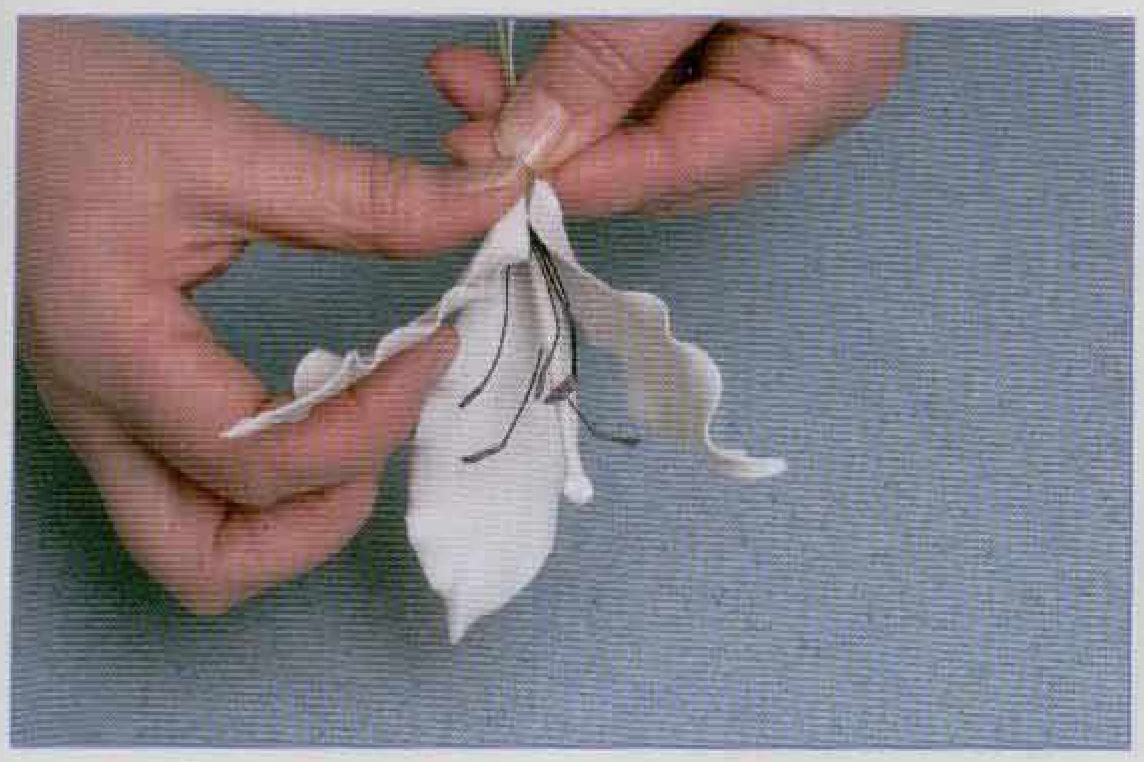


5 Place on the firm foam pad and vein with the tool provided in the kit.

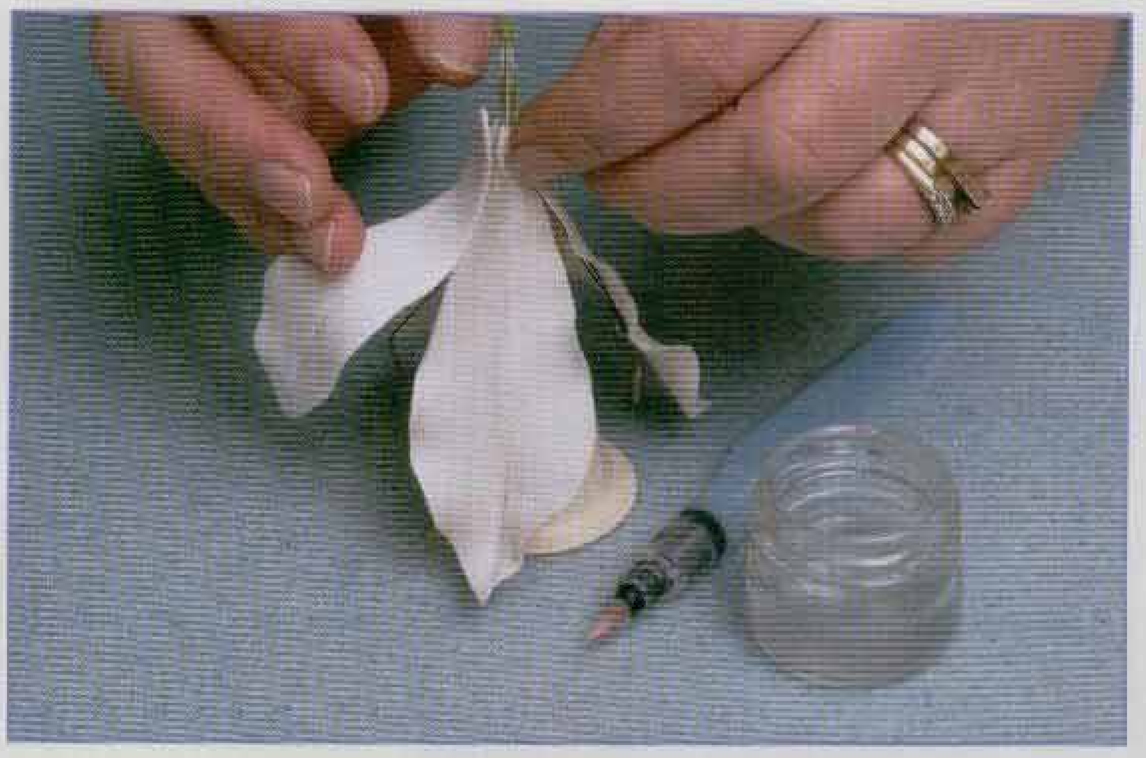


6 Soften the edge of each petal with the bone tool.

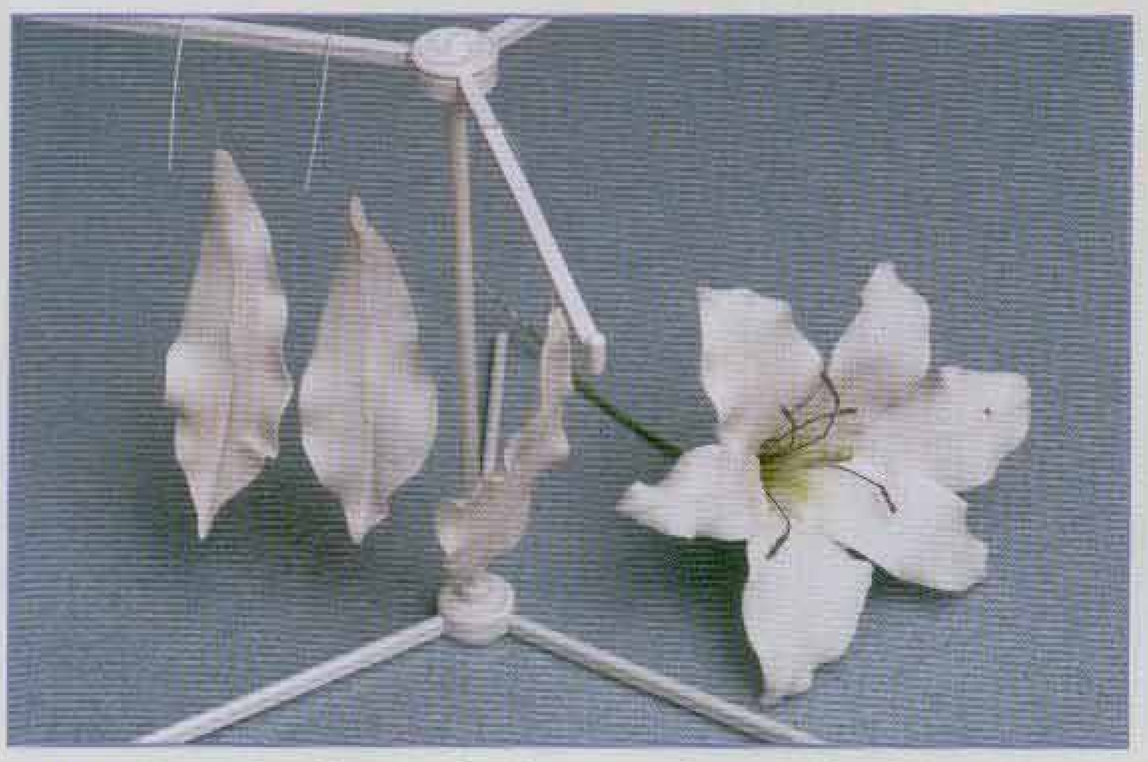
7 Turn the petal over and with the flute and vein tool, make a crease down the back of each petal.



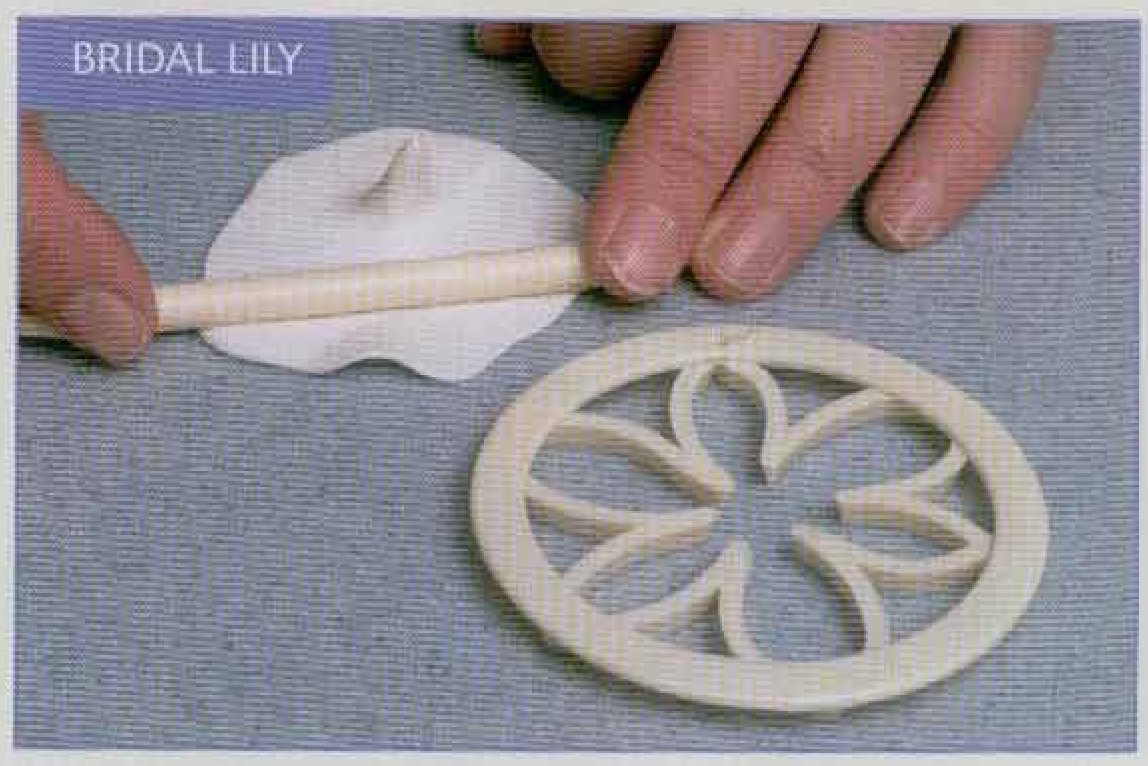
8 Tape these petals to the centerpiece whilst they are still soft, place over the former with the stigma going into the hole.



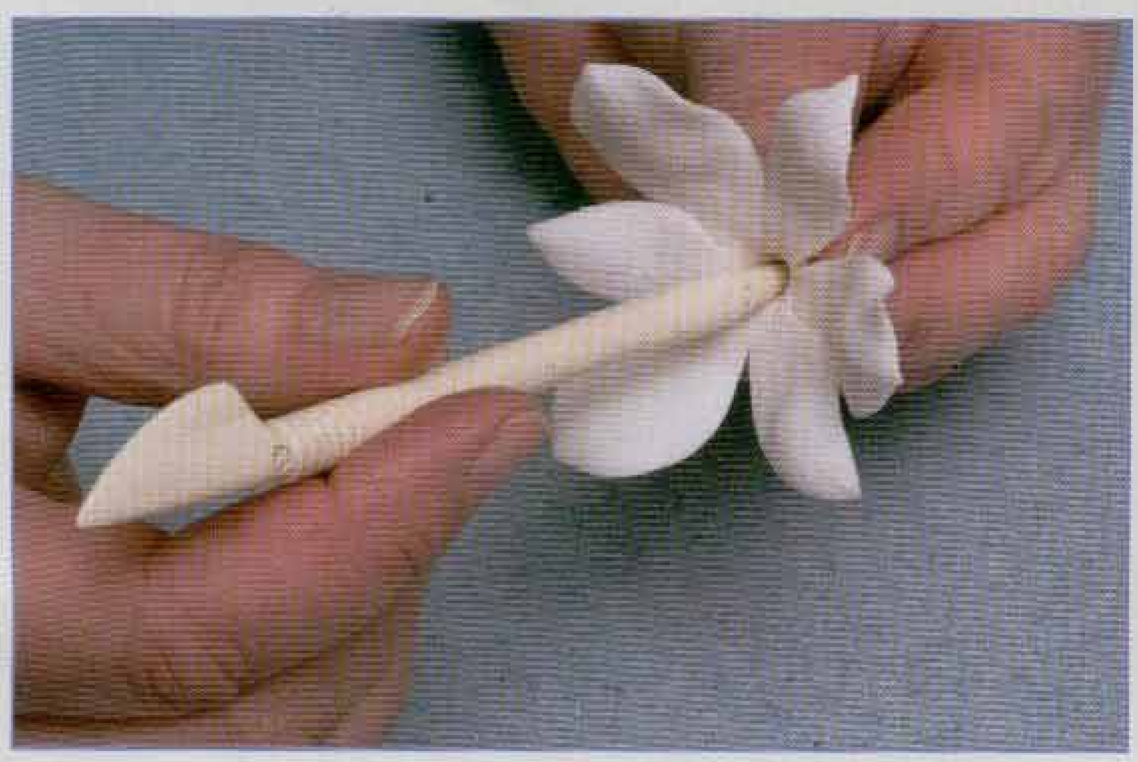
9 Roll paste and cut 3 petals with the thin petal cutter, vein and soften, glue the bottom and place behind the large petals.



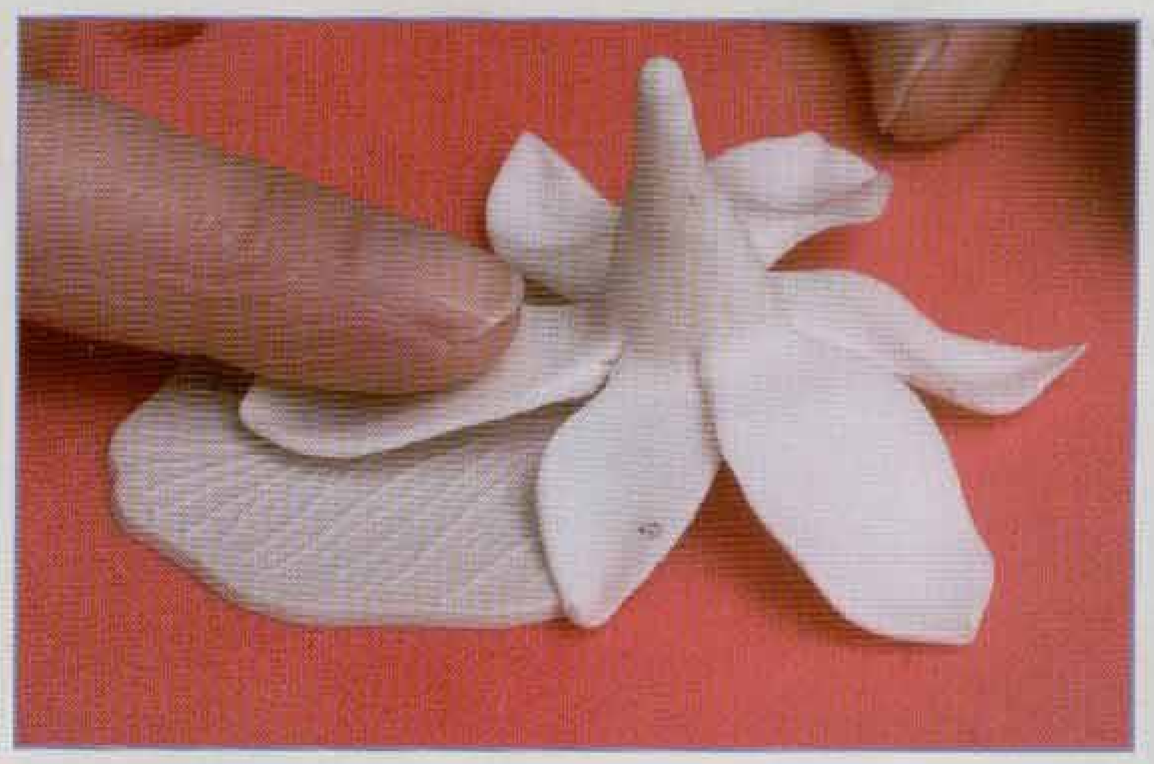
10 Hang the lily upside down to dry on the flower-drying stand.




11 Shape a mexican hat and roll until the paste is large enough to accommodate the bridal lily cutter.

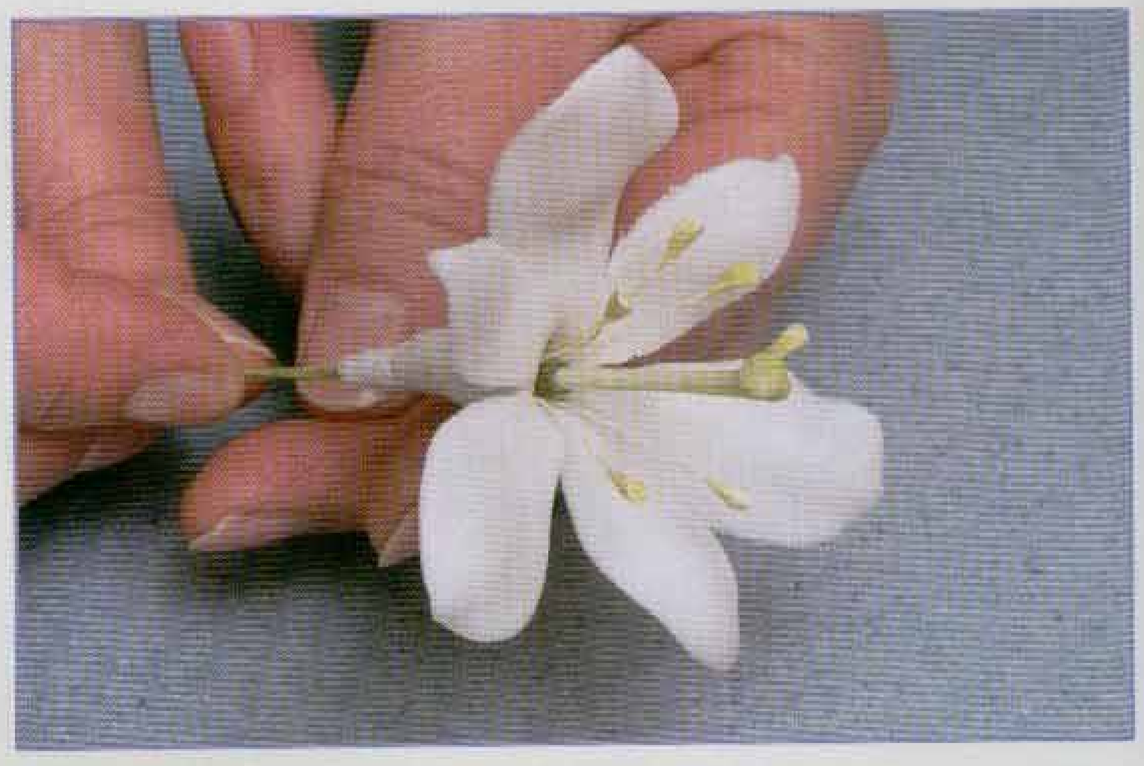


12 Open the centre of the flower with the knife and scriber tool.

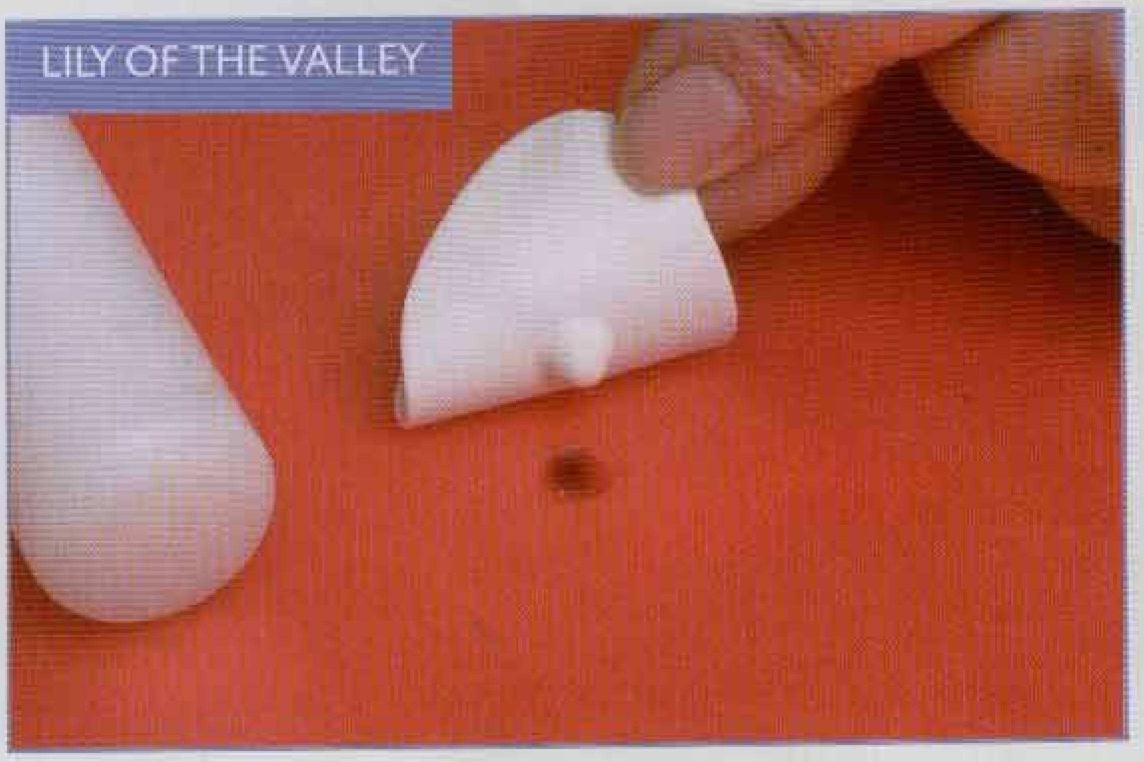


13 Vein on the inside of each petal with the veining mat.

14 Vein down the middle of each petal on the firm foam pad.

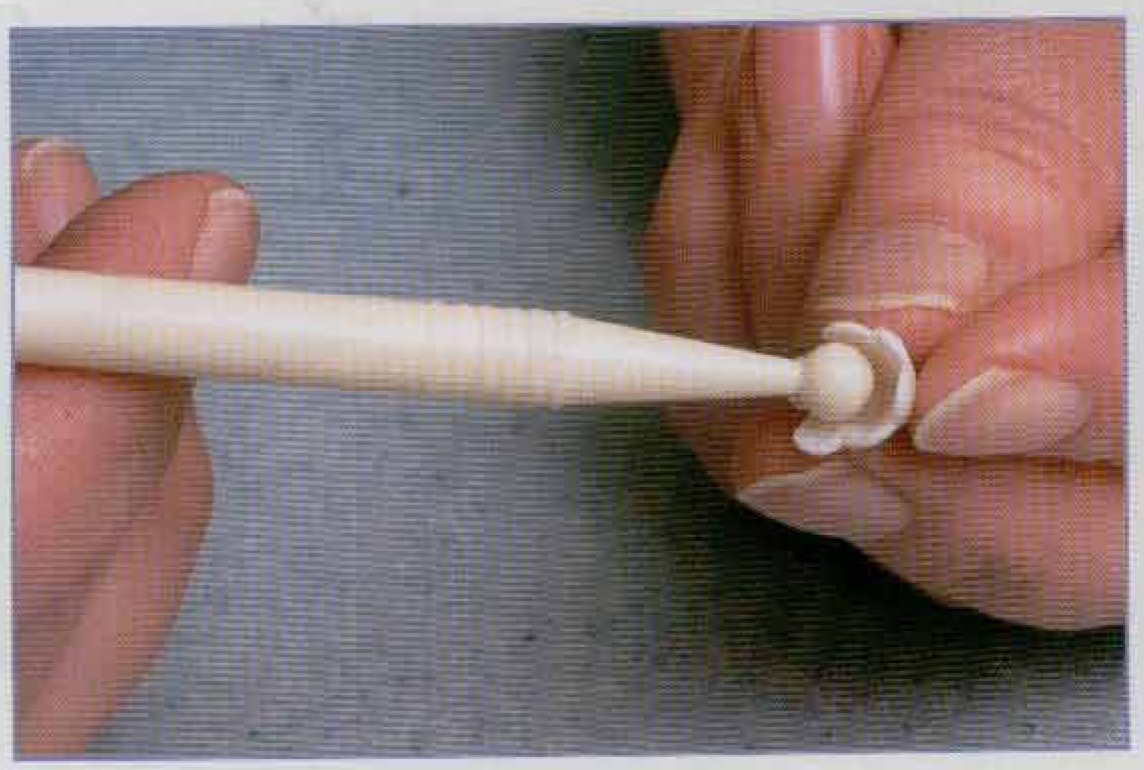


15 Insert a prepared stamen centre into the middle of the flower. Hang on the flower stand to dry.

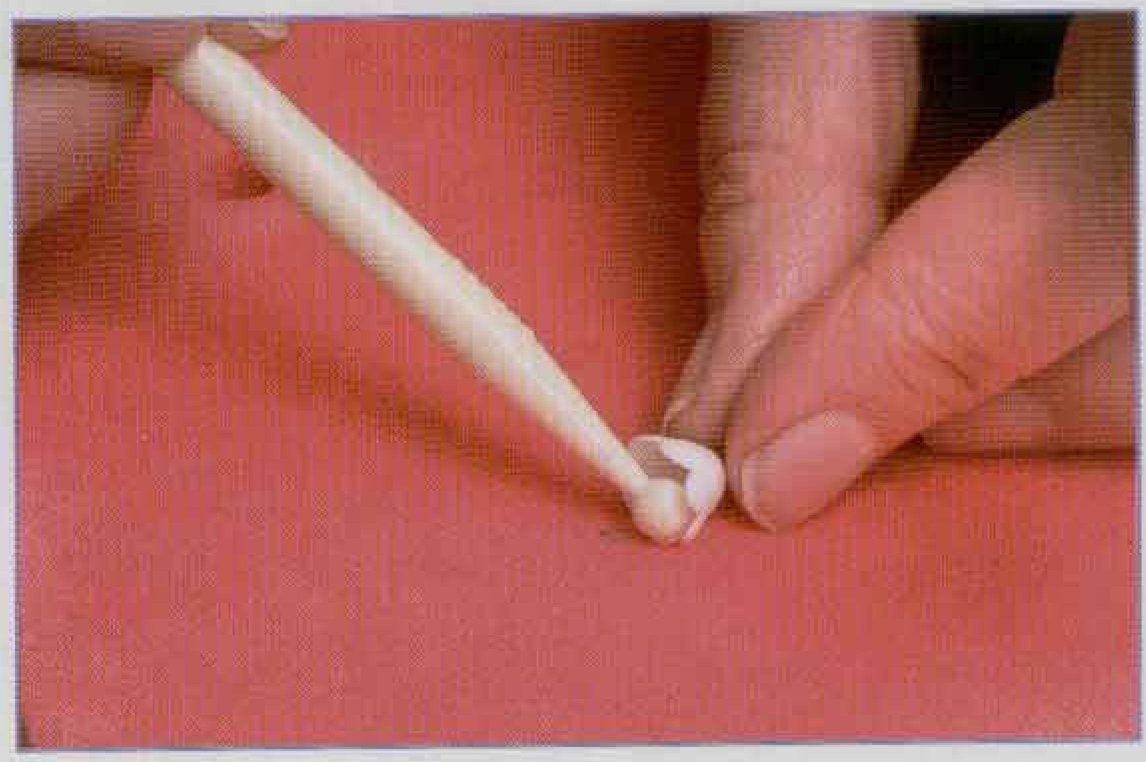



16 Roll flower paste over the small hole on the firm foam pad to make a small rounded back.

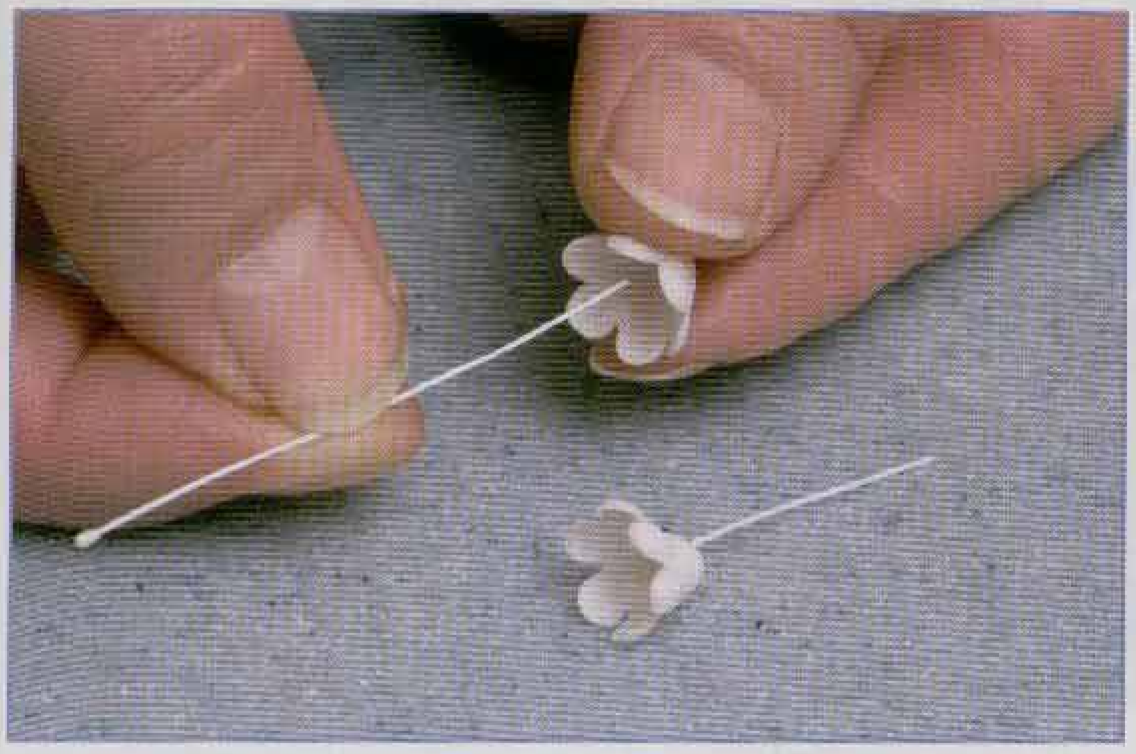
17 Cut out the flower with the lily of the valley cutter, with the ejector inserted.



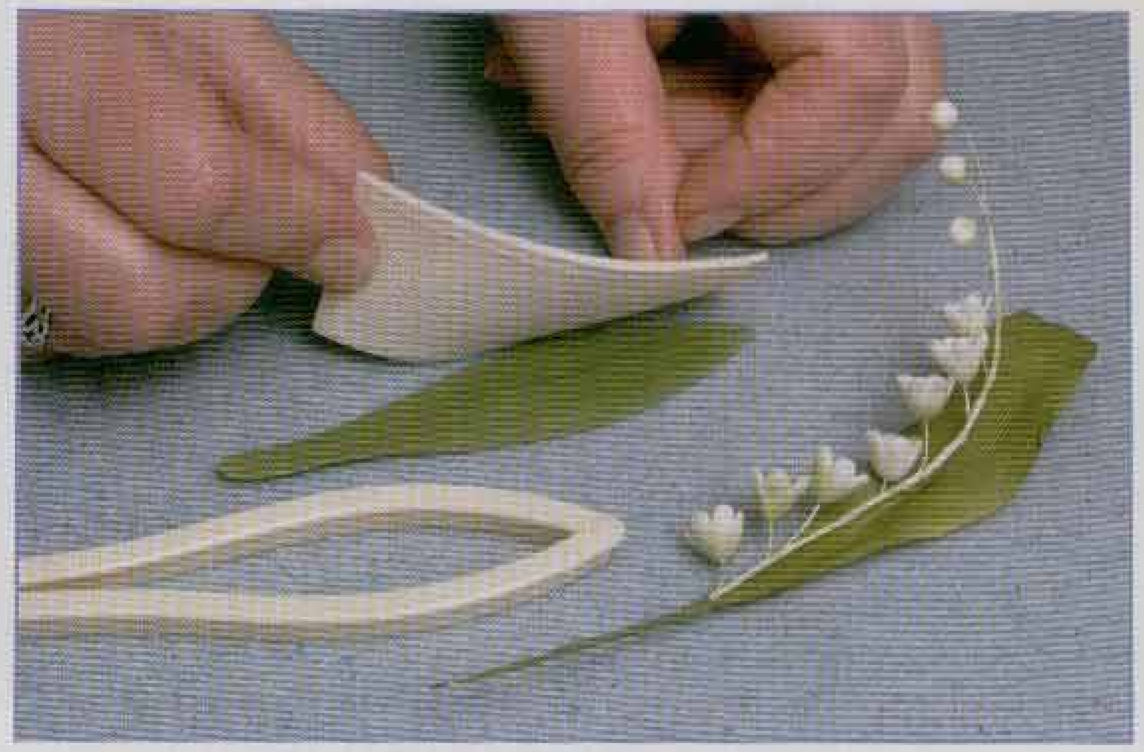
18 Use the largest end of the ball tool to open up the flower.



19 With the small side of tool open each petal on the inside.



20 Insert a firm cotton stamen, leave to dry.

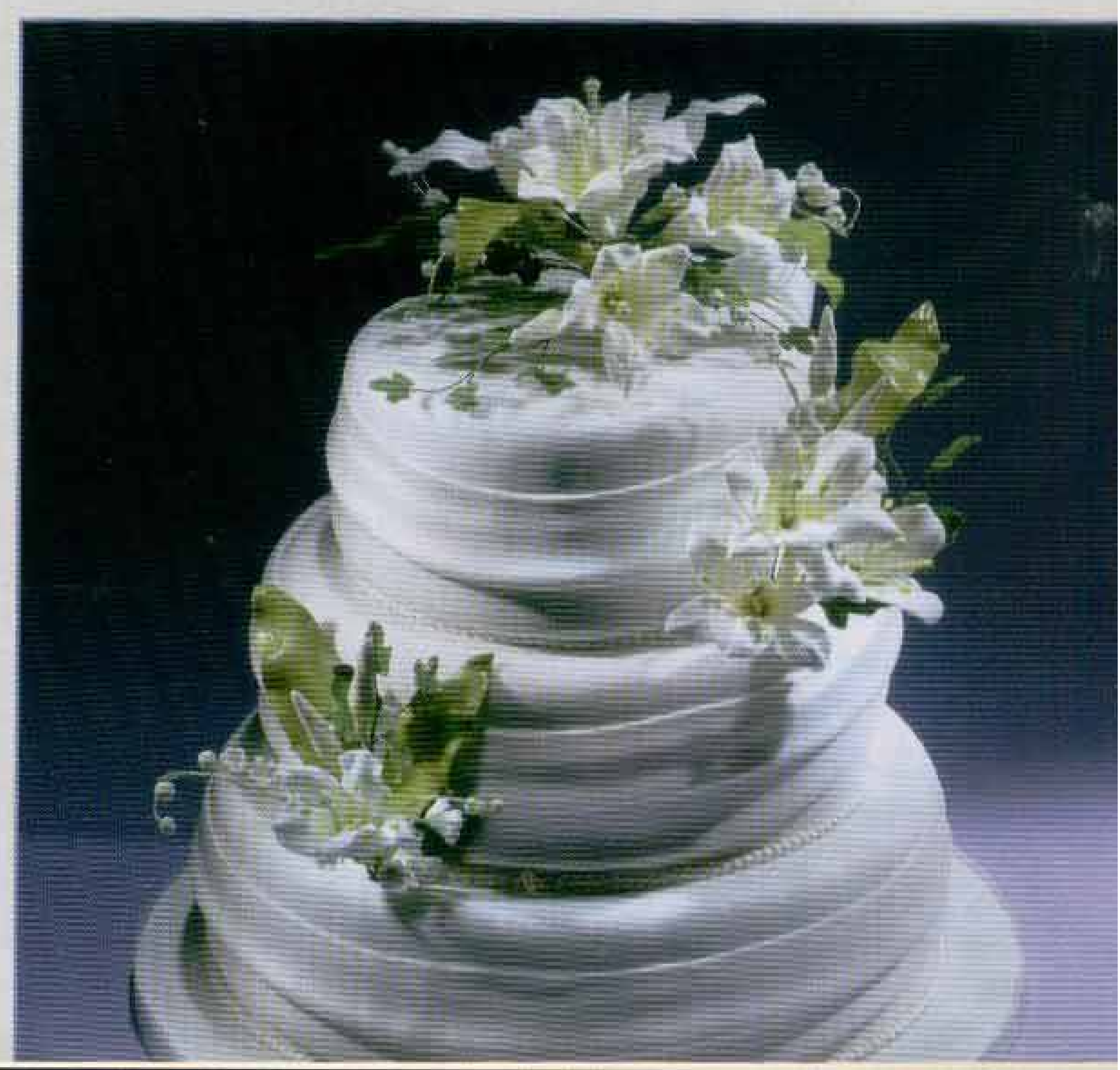


21 Use one of the exotic lily cutters and cut out green leaves. Vein the leaf with veining mat No. 5. Soften the edges and dip into glaze and leave to dry.

22 Make ivy leaves, dust and dip into glaze and leave until dry.

23 Add a teaspoon of CMC to 500g sugarpaste. Set the multi ribbon wheel to the widest setting and cut a strip. Fold as shown, dust with white satin and glue in place on the cake. Repeat and place a second strip on the cake.

24 Cut two pieces of paste 8 x 12cm (3 x 5in). Make 5 pleats on each side, fold in two. Glue the back and attach to cake. Make a smaller piece and place in the centre of the bow.



# Market Place

**The 'Market Place' is where you can find useful information from the trade or organisations which we think will be of interest to Cake readers. It's also the place where you can always find an opportunity to pick up a free sample.**

For a chance of winning one of Cake's Giveaways either:

- Send in a card to PO Box 3693, Nuneaton, Warks, CV10 8YQ, stating which item you are applying for (not forgetting to include your name and address) or
- Visit www.cake-craft.com and enter online from 12th March.

**The final date for the giveaways will be 9th April 2009**

## Something NEW from Renshaw

Renshaw are proudly introducing a new and exciting Belgian chocolate paste to the market. This is a new generation of cake covering which provides a real touch of luxury with a delicious taste and smooth texture that you'll find hard to beat. This paste is made with Belgium chocolate and is available in two flavours of white and standard chocolate.

Many of you may have tasted a similar product on the Renshaw stand at Cake International, and they have taken into account your comments and have tweaked the recipe and pack size to suit.

Simple to use and ideal for covering whole cakes as well as creating detailed finishing touches it is available in a convenient 2.5 kg pack with an ingenious re-sealable inner label to maintain freshness. The two pastes are available from April 20th from your usual stockist of Renshaw products, call 0870 870 6954 for a free information leaflet.

## Rainbow Dust - New Additions

**10 sets of 6 colours to give away PRIZE B**

In addition to their 'Sparkle Range' of over 70 stunning glitter colours Rainbow Dust have now added a completely edible food-grade range of lustre dusts using widely approved colourings called "The Edible Silk Range" The 36 dusts are sub divided into:

***Iridescent***, a white based dust that gives off a subtle sparkle of the said colour. They are an extremely delicate range for use when a gentle touch is needed.

***Metallic***, ranging from silvers and golds, to deep reds. Strong and powerful colours that sparkle boldly!

***Pearl***, sometimes you just need a shallow splash of colour. These ready blended pastel shades are the perfect soft and gentle colours.

***Starlight***, a special range of colours using an 'Extra Bright' base powder. This range of colours sparkle stronger than any of the other edible ranges we have. The colours range from strong and bright to more gentle colours. Iridescent & metallic colours RRP £2.49. Pearl & starlight colours RRP £2.29. To find out where you can buy these colours contact www.rainbowdust.co.uk or tel 01257 471872.

Place **Sparkle Dusts** on a card and send to the address above, or go to www.cake-craft.com and enter on line.

## Airbrush Cleaning Station

**5 to give away PRIZE A**

Students at the recent airbrush workshop held by The Airbrush Company, were suitably impressed with this airbrush cleaning station. It not only holds the airbrush very securely when you are not using it but you can also flush the colour through into the container, to prevent spray going over yourself or your work area. Once you have finished airbrushing your cake you just unscrew the lid and empty the container out.

The container itself is made from durable glass and is well balanced, easy to clean and it also has a filter so no solvent smells escape. It retails for £14.98.

The Airbrush Company also sell many types of airbrushes and kit, including this budget priced starter kit, the Premi Air G35 Airbrush & Propellant Briefcase Set which retails for £59.99. Further information about airbrush, stencils, colours etc can be obtained from www.airbrushes.com or by calling 01903 767800.

Write **Airbrush Cleaning Station** on a card and send to the address above/left or go to www.cake-craft.com and enter easily there.

## Cakemaker Flower Paste
### New Colours!

**25 to give away PRIZE C**

Cakemaker have added 5 very fashionable new colours to their flower paste range: Aubergine, Fuchsia, Jade, Lime and Sky Blue. There are already over 25 colours in this range and most are strongly coloured, so you can lighten them up with white, cream or other light coloured paste. Also available are Figurine Modelling paste and Mexican paste. For tips on how to use the paste go to www.cakemakerflowerpaste.co.uk or phone 01434 609022.

We have 25 assorted packets of the 5 new colours to give away to our lucky readers. To apply simply send in a card with **Cakemaker Flower Paste** to our address above with your name and address, or to enter easily online go to www.cake-craft.com

Cake
DIFFICULTY RATING
PME SUGAR Craft
Icecraft Sugarpaste
Wilton

# Romantic Butterflies

Butterflies always bring a touch of joy to any occasion, conjuring up wonderful thoughts of happiness, beautiful colours and warm sunshine, the perfect romantic wedding image.

*Pat Trunkfield*

## PREPARATION

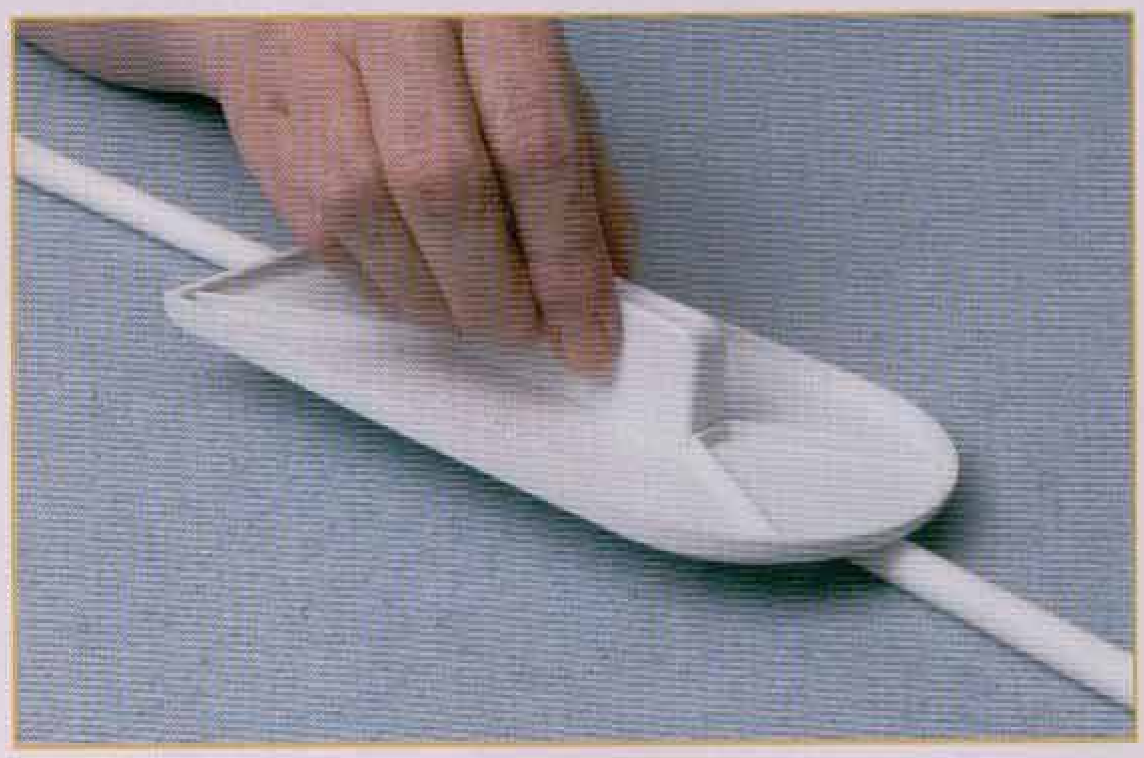
Coat the cakes with white sugarpaste and place onto the cake boards. Stack the cakes with dowel pegs to support each tier.

## YOU WILL NEED

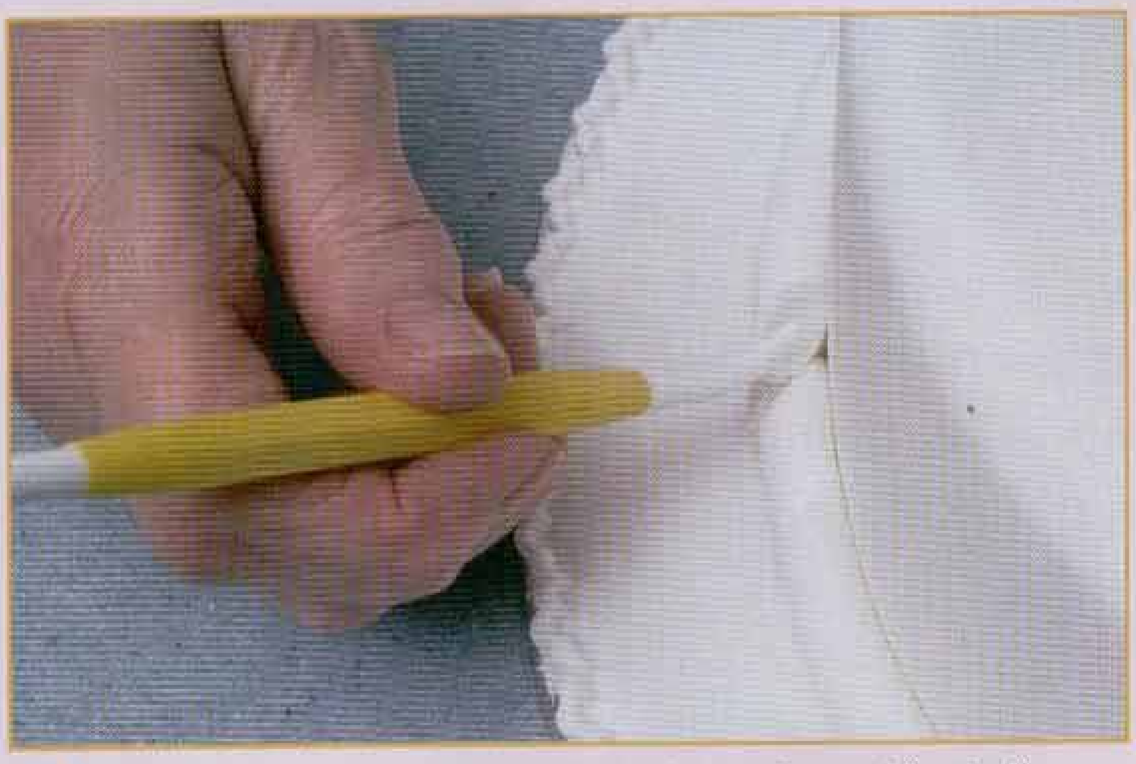
- cakes round 15, 20, 25cm (6, 8, 10in)
- cake drum round 35cm (14in)
- cake cards round 15, 20cm (6, 8in)
- sugarpaste white 2.5kg (5lb) Icecraft
- ready to use gum paste 200g (8oz) **
- lustre spray pearl *
- powder food colours rose, burgundy, lemon yellow, tangerine, ice blue & brown
- plunger embosser butterfly cutter set *
- crimper triple scallop closed*
- smoother *
- cutting wheels *
- design wheeler set *
- straight edge or ruler *
- cake markers *
- a piece of card or paper folded to a 'W' shape
- sheer ribbons pink, yellow & blue

PME *
Wilton **

1 Cover the cake board for the bottom tier with sugarpaste. Whilst the paste is still soft emboss the edge with the crimper. For the best finish, try to ensure that one blade is over the edge of the paste.



2 To trim the bottom of each cake, roll out a long sausage of sugarpaste, use a smoother to ensure an even thickness and remove any finger impressions.



3 Paint the bottom edge of the cake with cool boiled water. Coil up the sausage of paste and support it in your hand, gently unravel around the side of the cake. Cut the paste at an angle to achieve the best join.

4 To crimp the border design, move the 'O' ring along the crimper to obtain the pattern width required. Press the crimper into the paste and gently squeeze the blades together. Release the pressure and remove the crimper.

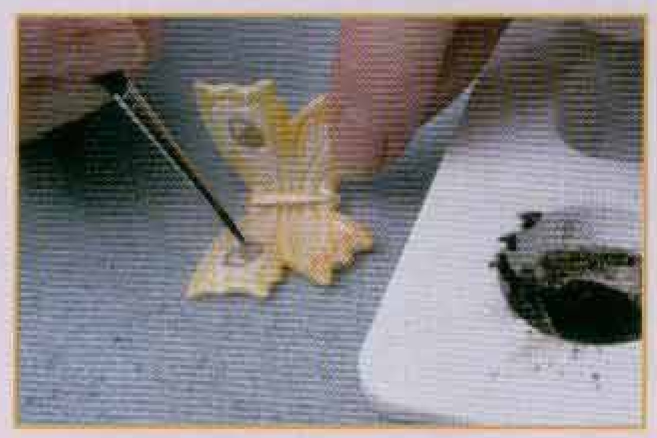
5 Roll out white gum paste fairly finely, place the butterfly plunger cutter onto the paste and cut out the shape without pressing the plunger. Using the plunger press the butterfly onto a flat surface to produce the veining. Press the plunger once more to eject the butterfly.

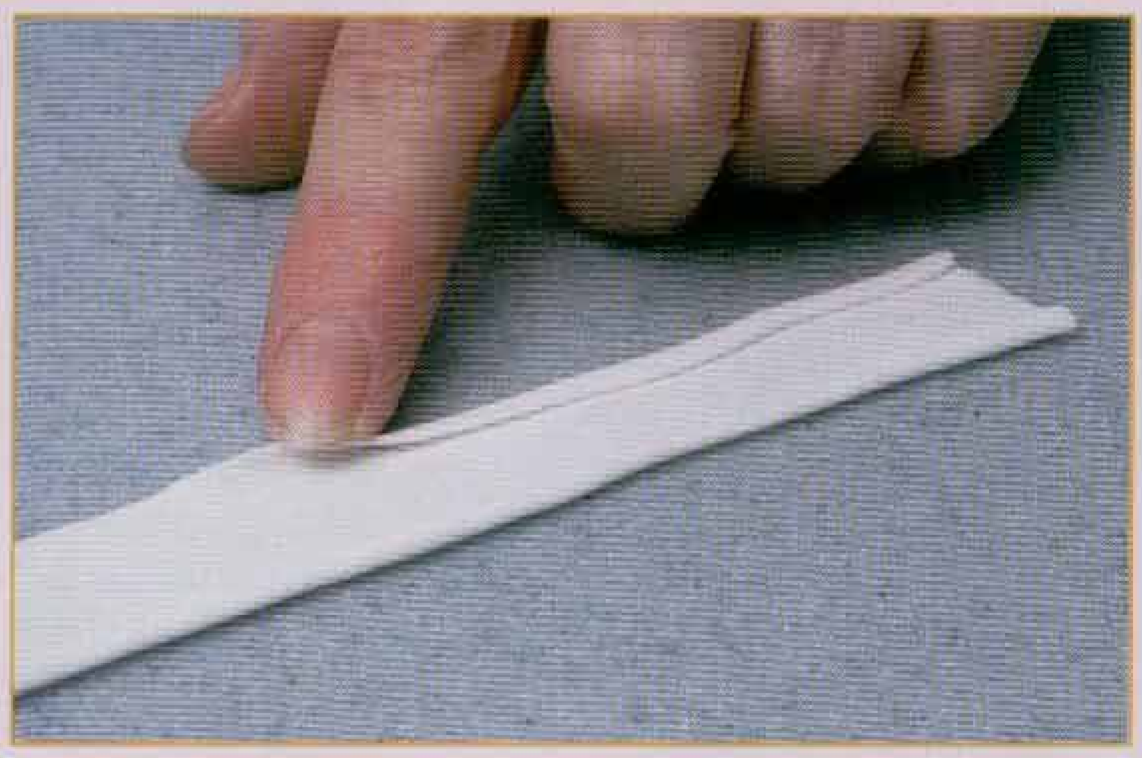
6 To create a former, fold a piece of card or paper into 'W' shape. Place the butterflies into the former to dry. You will need; 8 large, 6 medium and 6 small. Allow to dry for a few hours.

7 Whilst the butterflies are in the former, spray them with pearl edible lustre colour to obtain the base pearl effect, remember to shake the spray can well before use.

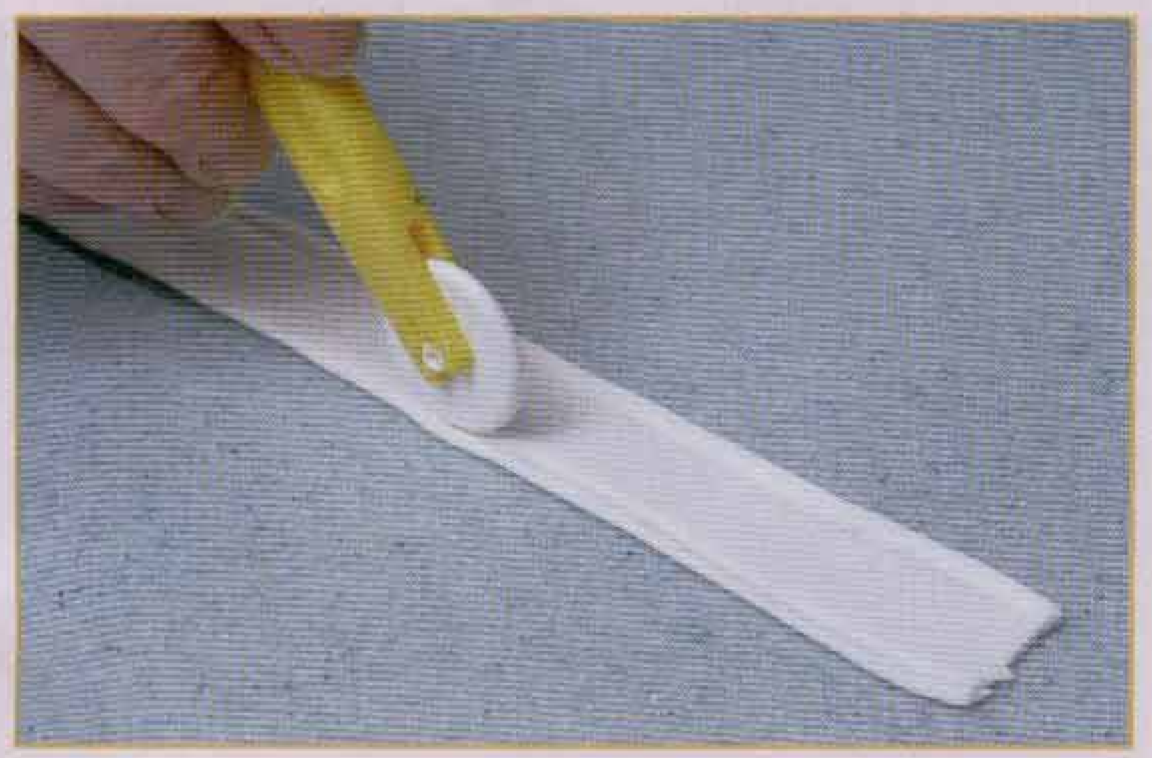
8 Gently brush a little brown colour onto the body and add a touch of yellow either side. To add the individual colour highlights, brush powder colours from the edge of the wings in towards the body, blend the colours together.

9 The embossed veining also includes an oval eye shape on each wing. Enhance this by painting with the powder colours mixed with either clear alcohol or water.

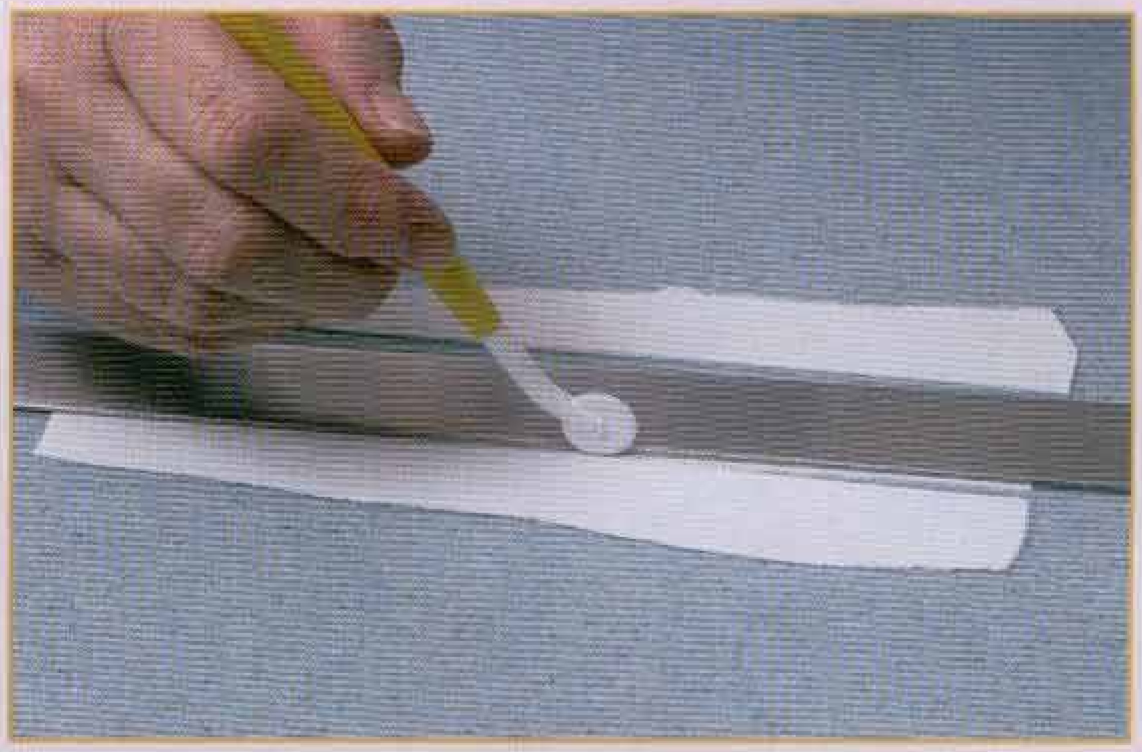




11 To obtain the fabric ribbon effect, turn the paste over so that the best side of the paste is on the work surface. Work along the cut out strip, gently turn over the edges of the paste to create a softer finish.



12 Turn the paste back over again, so that the best side is facing you again. Attach the plain embossing wheel from the design wheeler set, to the handle and gently roll the wheel along the paste to texture the ribbon border design.



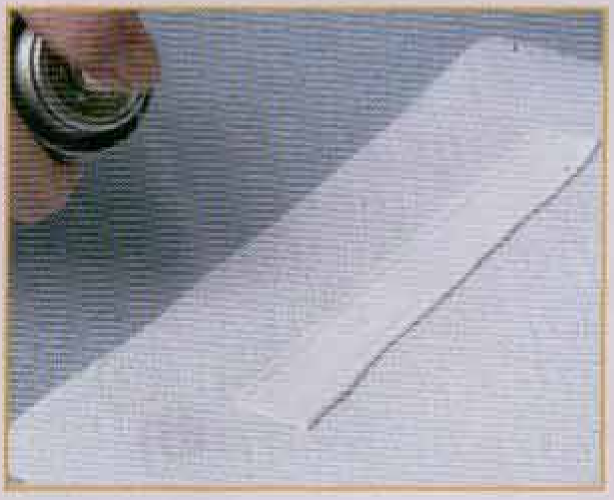
10 The satin ribbons are created with a paste that is a blend of sugarpaste and gumpaste of approximately equal quantities. Roll out the paste fairly finely, use cornflour for dusting and cut out strip of paste. Use the straight edge as a guide and the cutting wheels to ensure a clean cut.

## Cake Tips

To attach the butterflies to wires, simply thread a fine wire into the body before leaving to dry.

A simple fabric effect ribbon can also be obtained by embossing the cut out strips of paste with a stitch wheel.

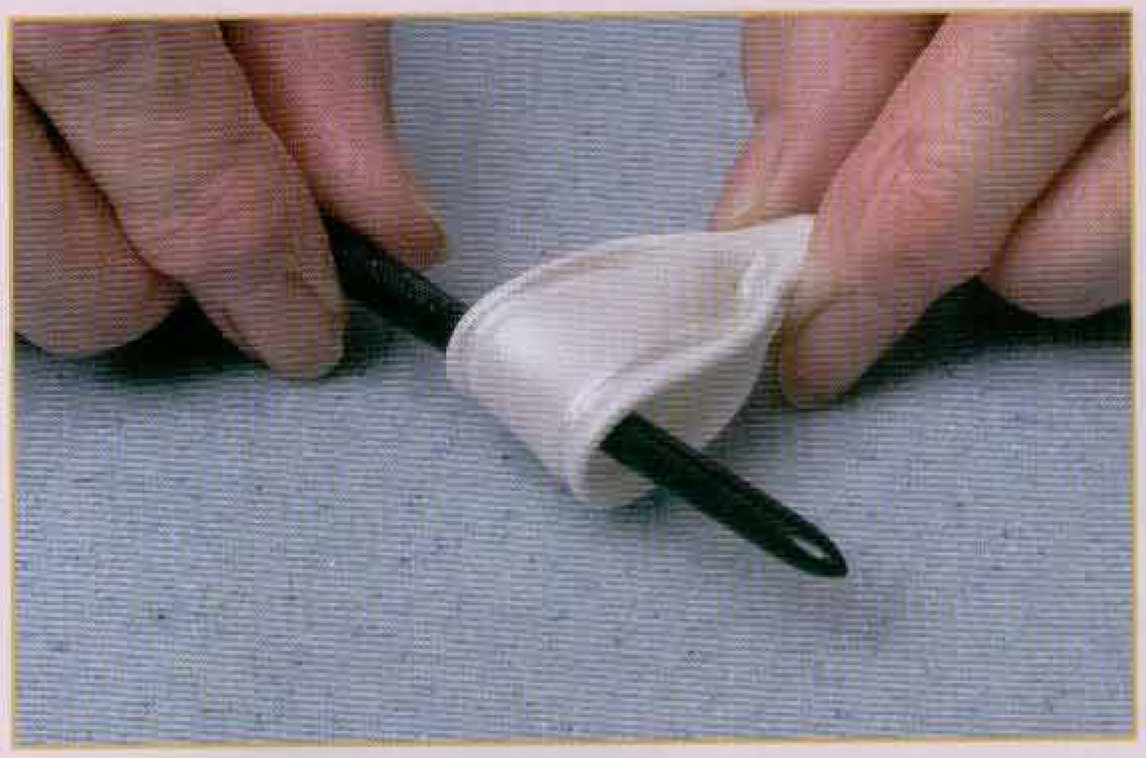
To obtain a variety of lustre colour effects, simply spray coloured paste or decorations, with pearl edible lustre spray. For example, silver colour can be made by using grey or black coloured paste as a base.



13 To achieve the satin effect place the ribbon onto paper towel and spray with pearl edible lustre spray. Allow to dry for a few moments.

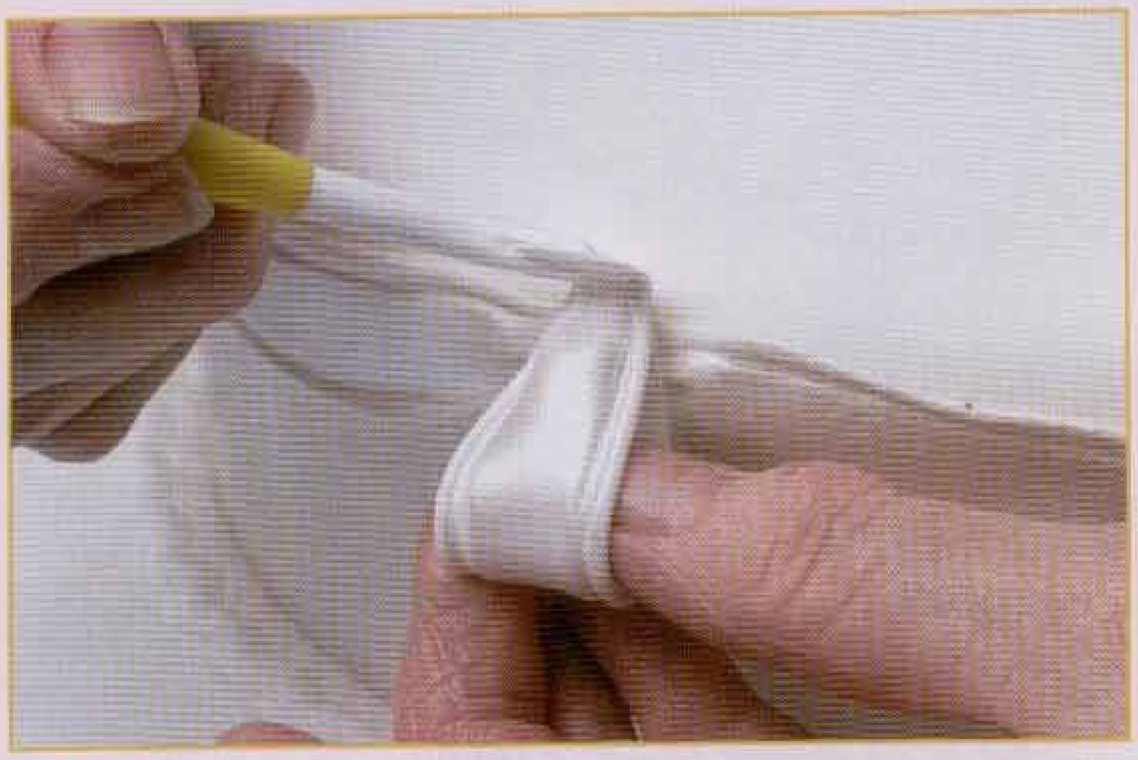
14 Divide each cake tier into six, alternate the pattern for the middle tier. To attach the ribbons cut a length of paste slightly longer than anticipated and gather the paste gently at both ends.

15 Paint a scallop shape on the side of the cake with cool boiled water, and attach the ribbon. Trim the excess paste as required and gently press the paste onto the cake, make sure it is firmly attached. Repeat the design around the cake.



17 Attach the loops to the joins of the ribbon scallops with cool boiled water. To ensure that each loop has a nice curve, gently insert a paintbrush handle into the loop and adjust as required.

16 To create the ribbon loops use the same paste and satin effect ribbons but cut to a shorter length. Gather the paste at both ends and gently fold into a loop. Squeeze the ends together to hold in shape.



18 To create a neat and tidy effect it is important to trim and remove any excess paste from the top of each loop, take care not to cut into the actual loop.

19 Trim each cake with coloured ribbon and use a small quantity of sugarpaste softened with water to create a simple glue, attach the appropriate sized butterflies to each tier with this.

20 The top decoration is made from a circle of ribbon loops attached to the cake. Then add further loops to fill the space and create a slightly domed affect. Add two large butterflies in the same colours as the bottom tier to complete the decoration.

Cake

DIFFICULTY RATING

# Wedding Keepsakes

## Place Cards

*3 part series*

Over the next three issues I will be making various keepsake items and flowers, suitable for a smaller wedding or celebration party. This month there will be pastillage place cards, these are especially made for the female guests and make a lovely reminder of the occasion. I have chosen hydrangea flowers to decorate these as the method is fairly quick and therefore useful if you need to make quite a few.

*Eileen Harper*

Template for placecard

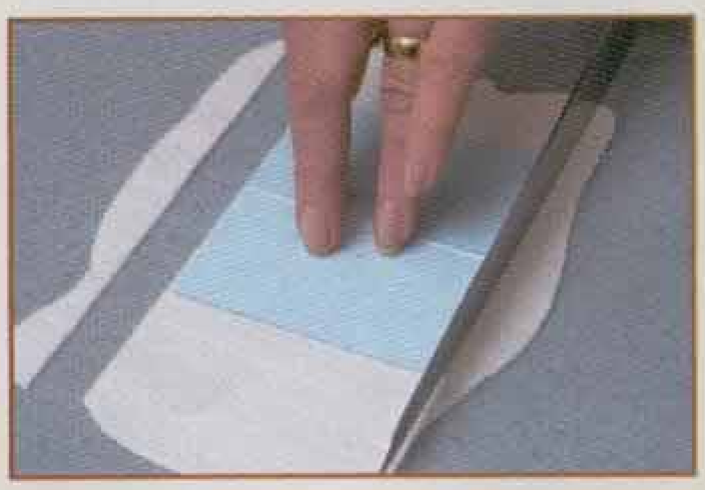
FOLD LINE

## YOU WILL NEED

- royal icing 125g (4 1/2oz)
- pastillage
- flower paste
- dust colour deep purple, spring green, moss green, cornish cream, burgundy (Sugarflair)
- dust colour magnolia pearl, lilac shimmer, shell gold, creamy gold (Edable Art)
- paste colour cream (Sugarflair)
- rejuvenator spirit
- confectioners glaze
- piping tube No. 1 (PME)
- shell tool No. 2 (PME)
- creative plaque insert plain border-smallest size (PME)
- lily nail set (second smallest size) (Wilton)
- pointed ivy leaf cutter set (small, medium) (Tinkertech)
- double sided ivy leaf veiner
- hydrangea cutter and veiner set (Sunflower SugarArt)
- patterned rolling pin (JEM)
- florist tape white brown
- wire white 28 gauge
- wire straw 26 gauge
- flat dusting brush
- tiny paintbrush
- foil
- thin card A4 for templates

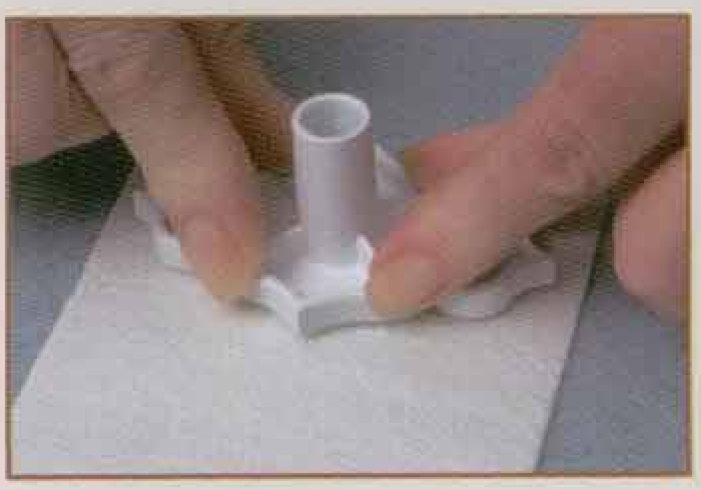
## PLACE CARDS

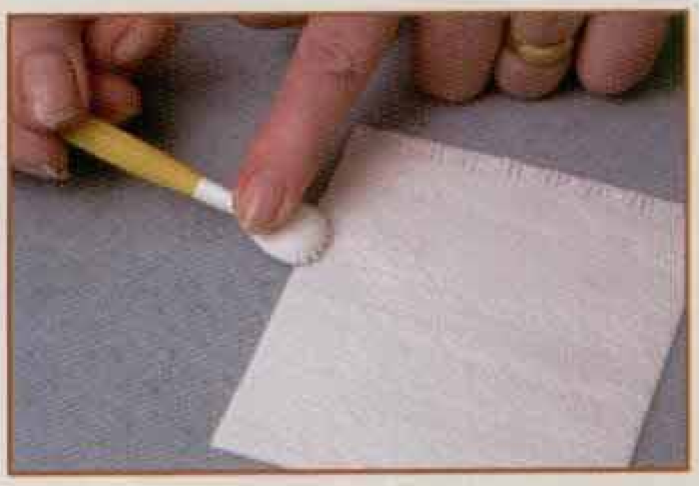
1 Make a template in card. Roll out pastillage paste quite thinly. Roll over with the patterned rolling pin pressing firmly.



2 Place the template over the paste and cut out with a long bladed knife.

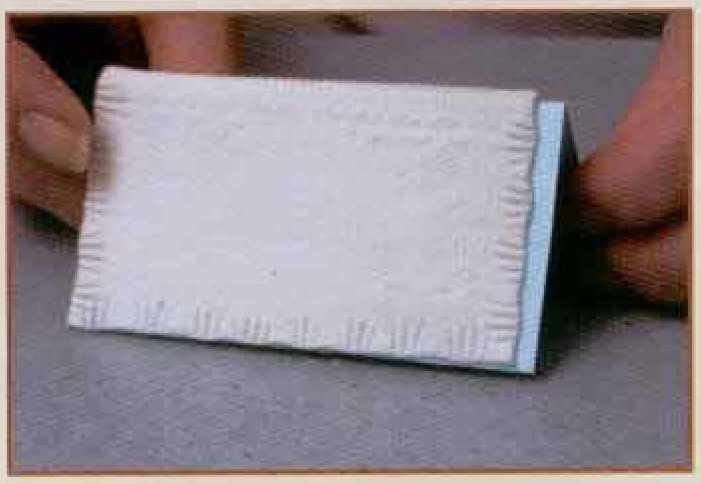
3 Emboss with the creative plaque insert onto the lower half of the place card, make sure that it is positioned centrally. This is where you will write the name.





4 Press the shell tool all around the edges of the card to pattern the edges.

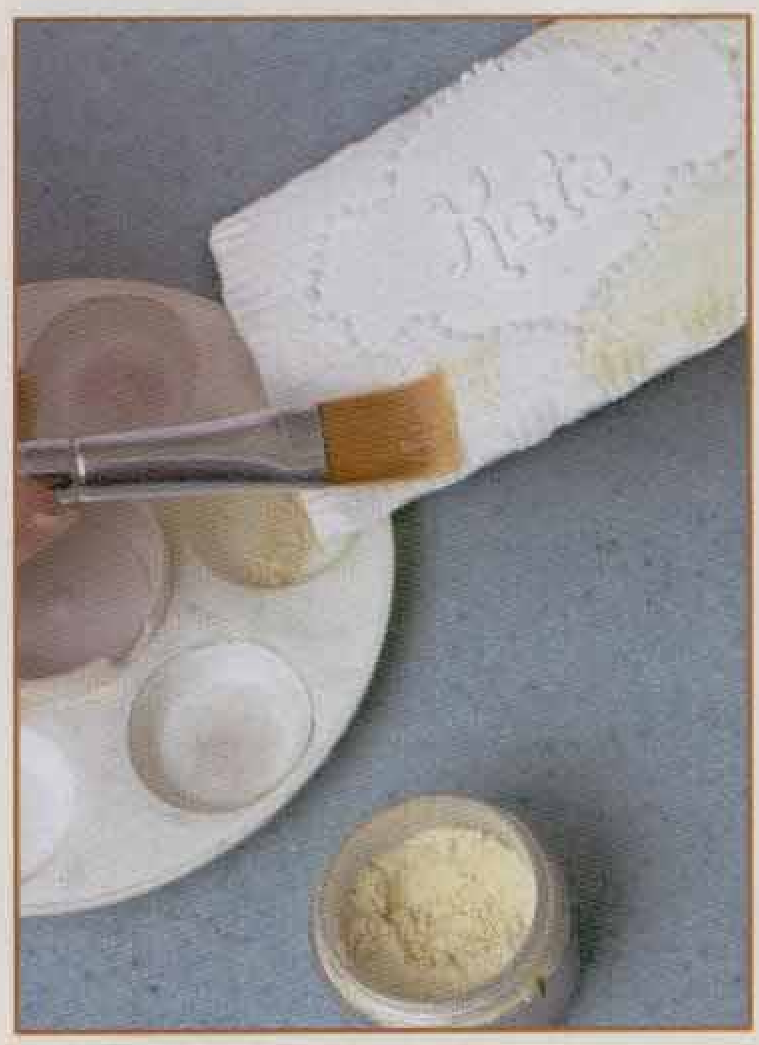
5 Fold the template card in half and gently fold the pastillage piece over the card. Leave to set.



### Cake Tip

Prepare enough card templates so that you will be able to make a batch of place cards at a time.

6 When the cards have set, pipe the name on in white royal icing with a No. 1 tube, if you wish you could also pipe small dots around the shape to outline the name.



7 When the icing is dry brush over just the patterned part of the place card with shell gold powder.

8 Make a paint mixture from creamy gold powder and a little confectioners glaze. Paint over the name and dots. Alternatively you could write the name with a gold marker pen as the cards will not be eaten.

## Cake Tip

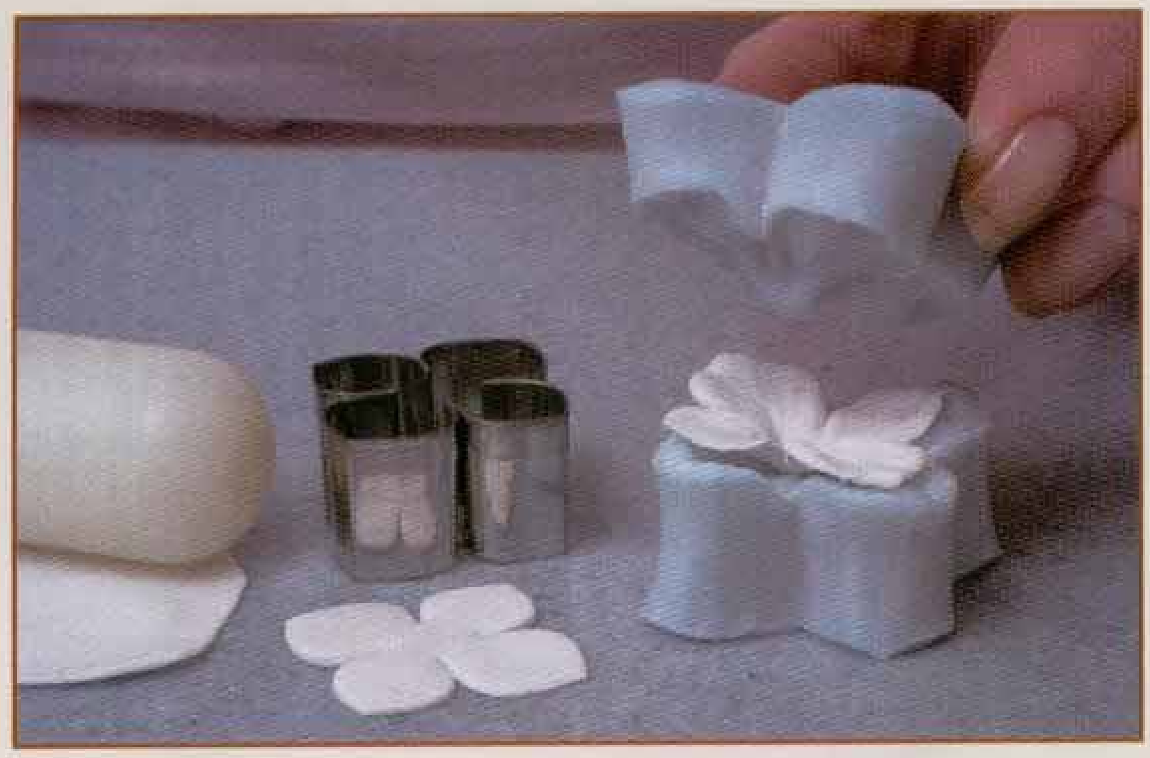
When making the gold powder into paint add a few drops of confectioners glaze. This will 'set' the paint and stop it reverting back to powder, which tends to smudge into the surrounding areas. This is particularly useful when writing a name in gold on the top of a cake.

9 Before making the hydrangea flowers you will need to prepare some foil moulds. These will support the flower heads whilst drying and enable them to be positioned at varying degrees of openness. Cut small squares of foil, which are big enough to completely cover the top of the lily nail.

10 Press the top half of the nail into the bottom half to make the cup shaped moulds. This will form the shape required to support the flowers. The lily nails can be used to make different sized moulds to suit many flowers that need shape and support whilst drying.

11 Trim around the foil with scissors to remove the surplus and neaten the moulds.

12 Place a tiny ball of flower paste onto the top of a piece of 28g white wire. This will form the centre of the flower. Mark a cross in the top of the centre with a craft knife and leave to set.

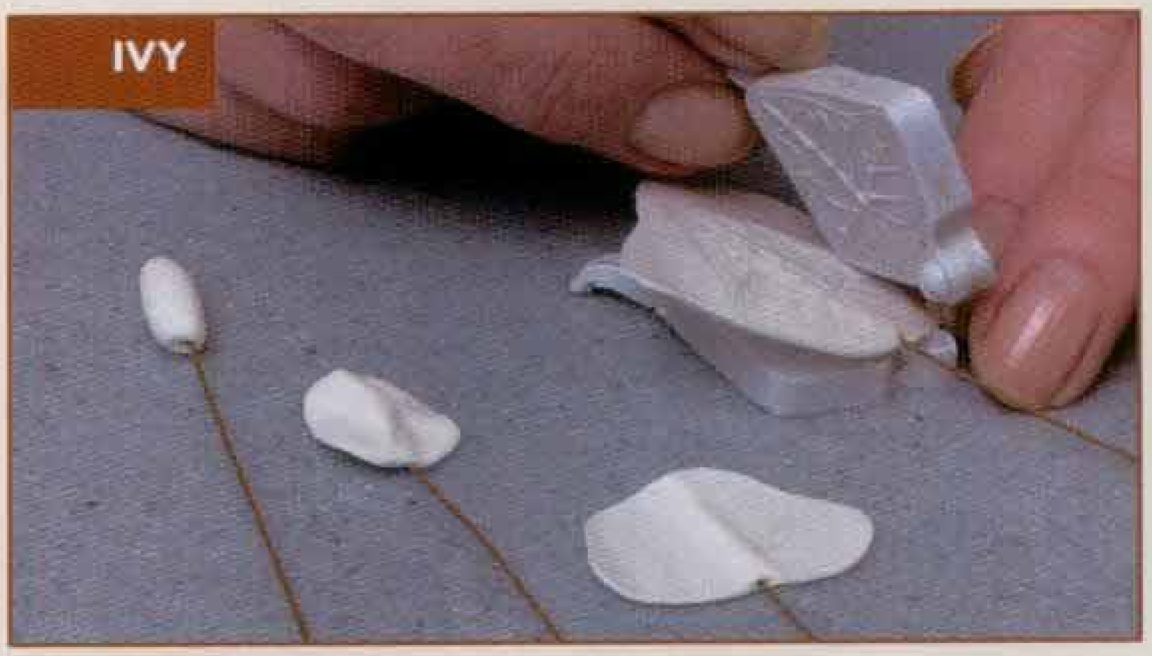


13 Roll out a small piece of white paste very thinly and cut out a set of petals with the smallest cutter in the set. Place over the mould and press down firmly.

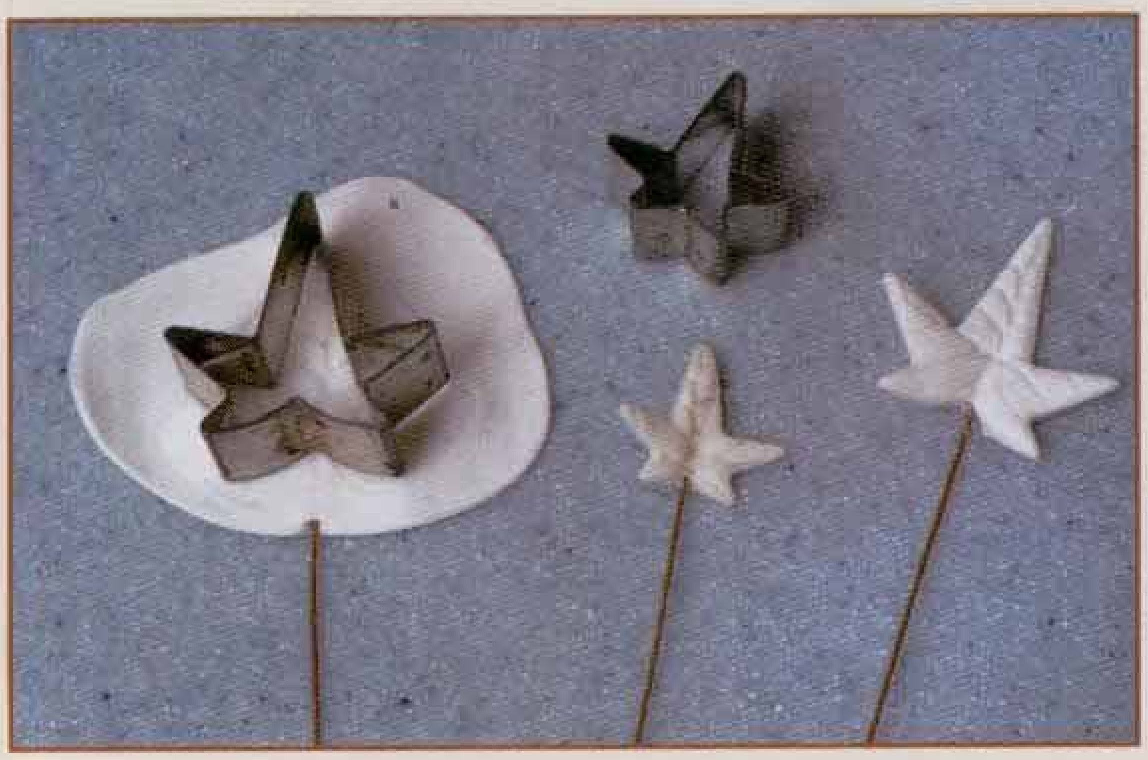
14 Carefully remove the flower from the mould and insert the prepared centre. Make a tiny hole in the centre of one of the foil cups and thread the wire through. Arrange the petals in the cup and leave to set.

15 When the flowers are dry colour them with magnolia pearl and lilac shimmer edged with deep purple. Brush on the colours randomly and use spring green in the centre and around the edges of the petals.

## IVY



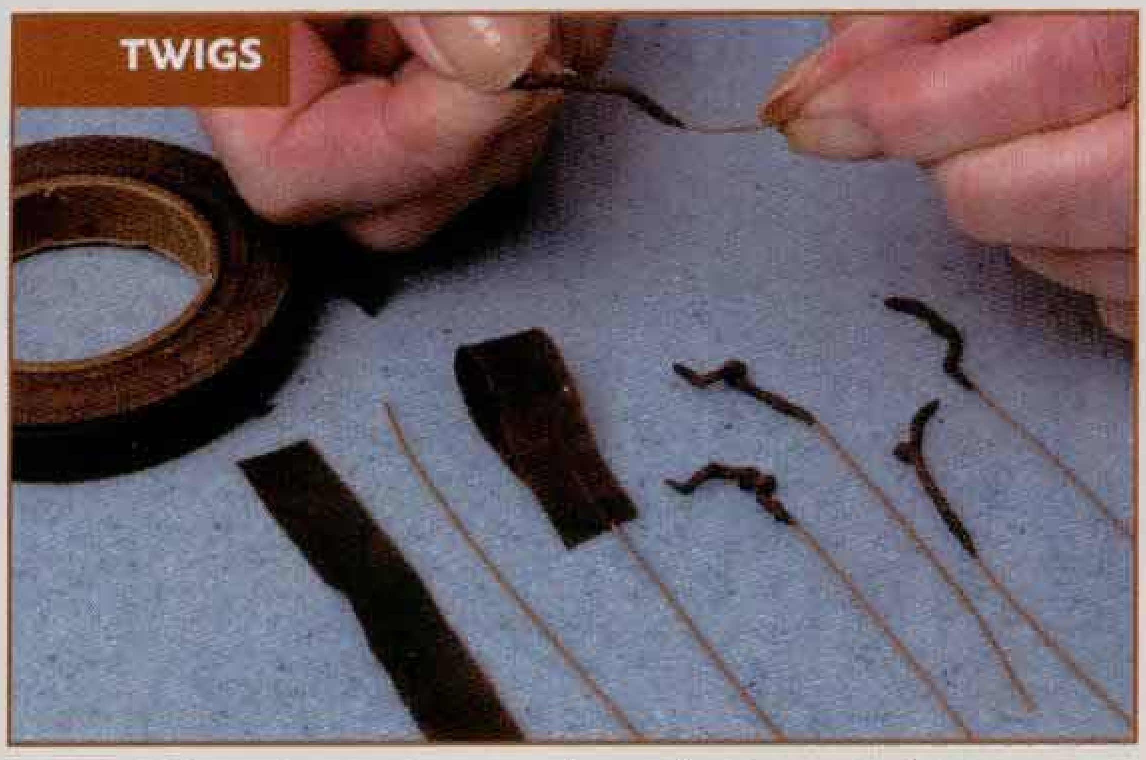
16 Cut lengths of straw coloured 26g wire into four pieces and thread a piece of the wire up into a small sausage of cream flower paste. Flatten out the paste either side of the wire, then roll the paste with a small rolling pin to thin further. Transfer the paste onto the ivy leaf veiner, make sure the wire is placed centrally over the veins. Press down firmly and remove from the veiner.



17 Take the ivy cutter and place it centrally over the veined paste. Make sure the top of the cutter encloses the wire and cut out the leaf. Use this method to cut out the number of leaves required. You will need 4 small size leaves (for each card).

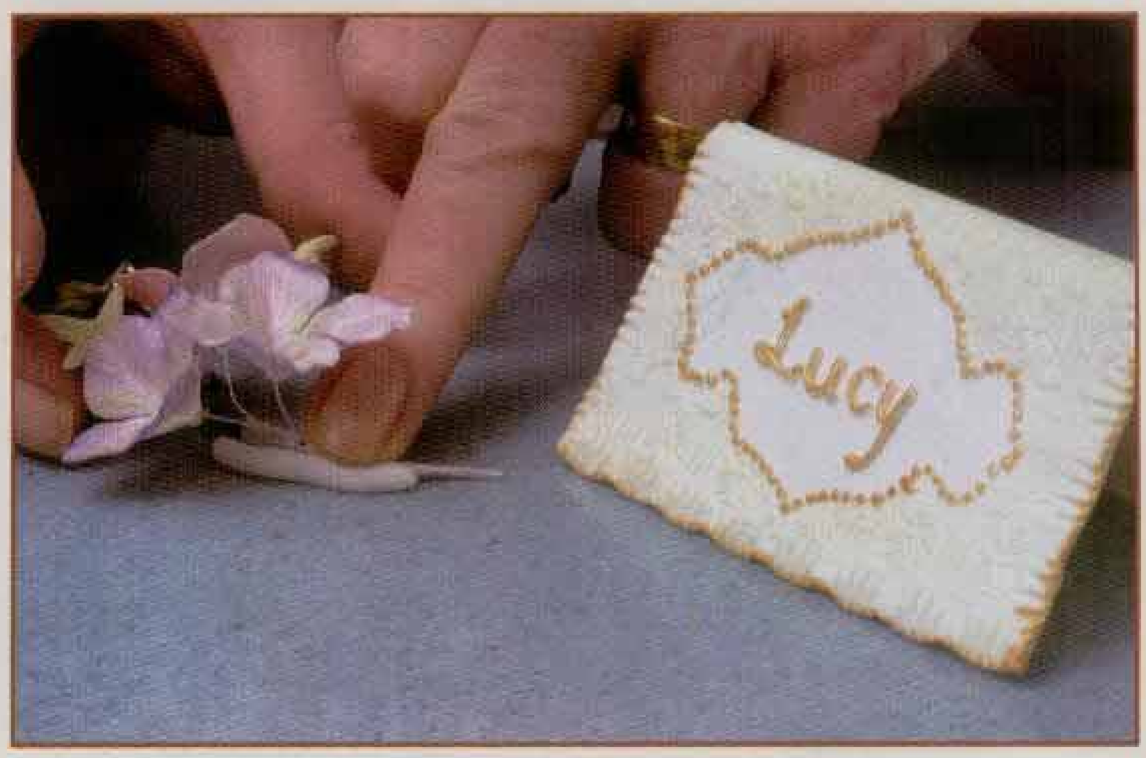
18 When dry, colour the leaves all over, back and front with cornish cream powder colour. Make a paint mixture with spring green and moss green powder colour mixed with rejuvenator spirit. Use a tiny brush, paint the central veins and around the edges to give a variegated appearance.

## TWIGS



**19** Take a piece of straw coloured wire and with brown tape fold a piece into a loop, twist this onto the top of the wire. Keep twisting the loop until it curls tightly thus forming a twig. You can make as many of these as you would like and intersperse these with the leaves.

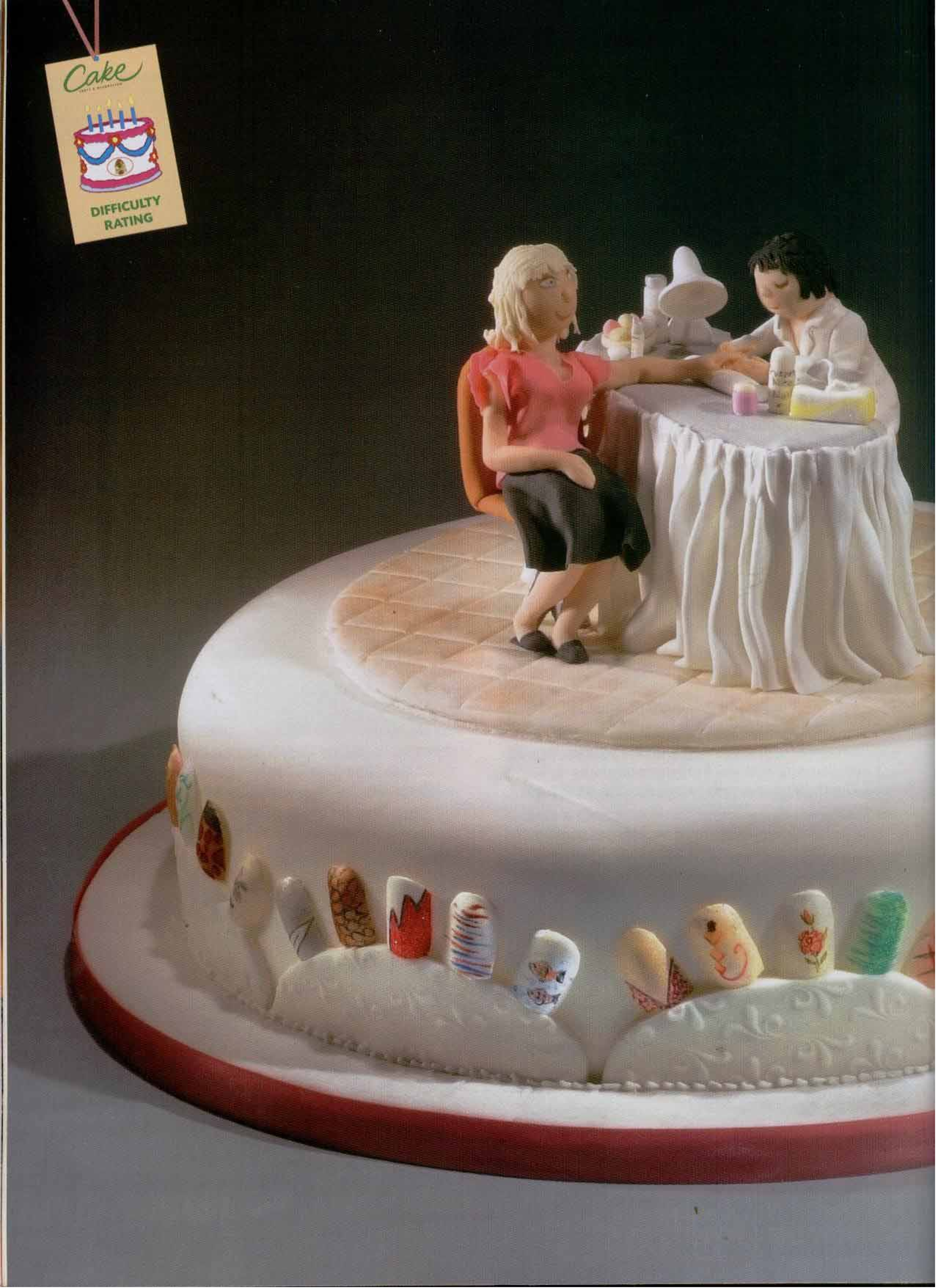
**20** Tape a small leaf onto a central straw coloured wire with brown tape. Add a further three small leaves and twigs onto the stem. Dust the stems and the base of some of the leaves with burgundy powder and steam to set.




**21** To make a small spray, start with the ivy then tape in the diamante pips and finally three hydrangea flowers. Gently bend the spray to make a right hand curve.

**22** To attach the spray to the card take a small piece of pastillage paste and form a sausage shape. Press the middle of the spray into the paste. Mould the paste around the stems. Trim off any large amounts of surplus paste. Dampen the underside of paste and gently press onto the card. At this point be careful not to press too hard or you may break the card.

Next month our project will be a bouquet of sugar flowers to be given as a gift. It will incorporate the ivy and hydrangeas in addition to some new flowers and is made to replicate the spray on the cake in the last part of this series.


Cake
DIFFICULTY
RATING

# Nice Nails

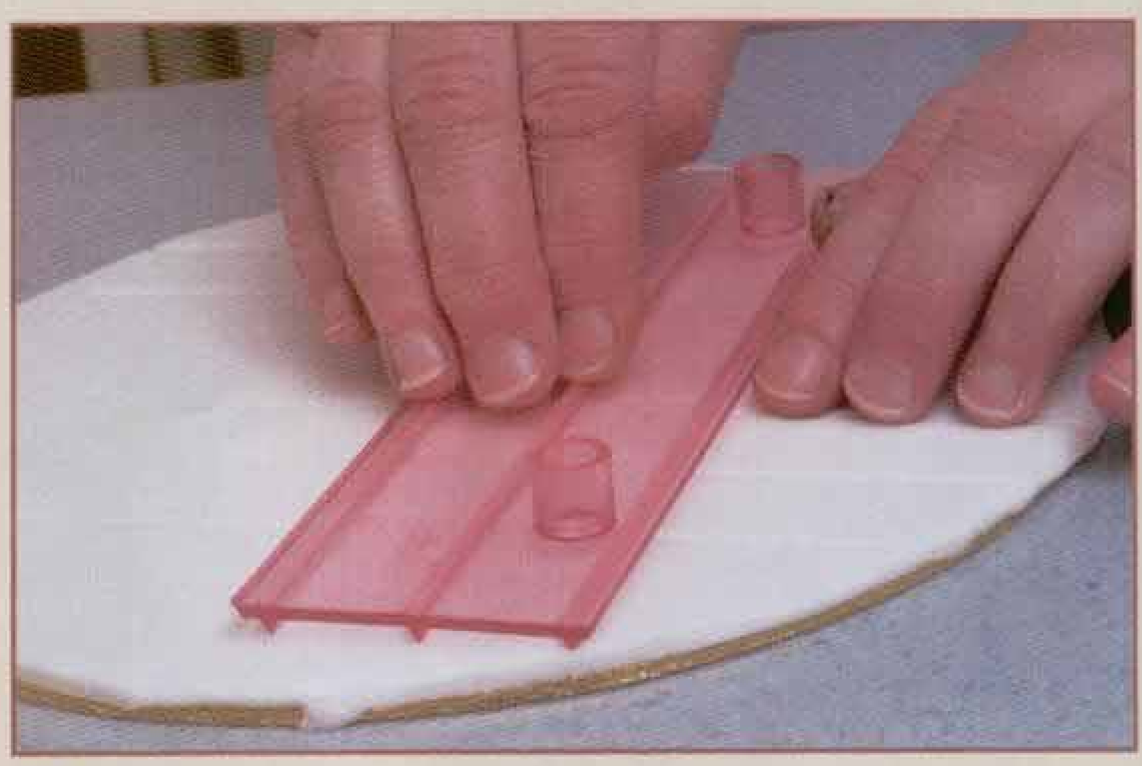
*Patricia Russell*

This cake features the increasingly popular Nail Bar and the huge range of attractive nail designs available. This would make an ideal girly birthday cake and lends itself well to being personalised.

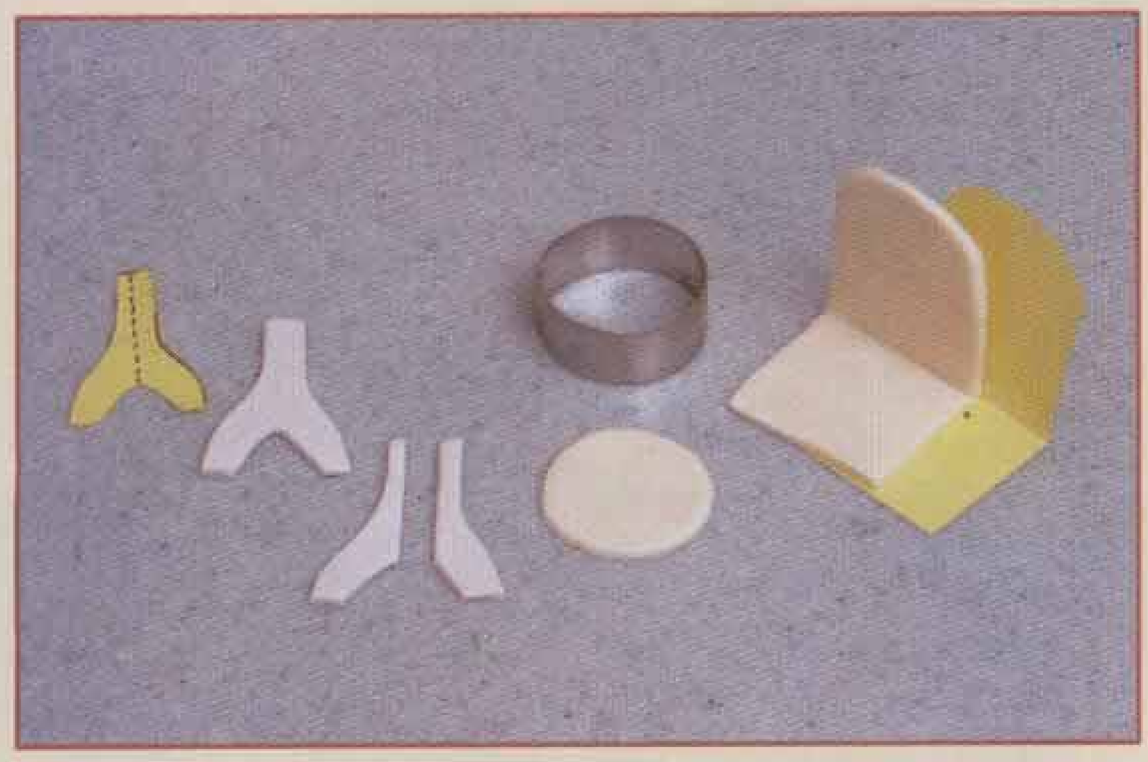
## YOU WILL NEED

- cake round 30cm (12in)
- cake oval 15cm (6in) (or dummy ref IWPR02 Dummies Direct)
- drum oval 38cm (15in)
- thin board round 22cm (9in)
- sugarpaste white 1.5 kg ($3^1/_2$lb)
- sugarpaste black 25g (1oz)
- pastillage, mexican paste, flower paste
- paste colours pink, flesh, black, blue, yellow, chestnut, (Sugarflair)
- edible lustres: silver plus any assortment
- petal dust white
- royal icing
- piping bag with No.2 tube
- edible glue
- A4 card 240g thickness
- scissors
- fine tweezers
- craft knife
- fine paint brush
- straw
- piece of spaghetti
- confectioner's glaze
- scroll textured rolling pin (JEM 109SE028)
- set of new false nails
- oval cutter 9cm ($3^1/_2$in)
- strip cutter No.4 (JEM)

1 Cover the cake with white sugarpaste. Roll a strip of sugarpaste and texture with the scroll textured rolling pin then cover the board. Cut five ovals from textured white sugarpaste and cut in half lengthways. Stick nine sections evenly around the cake side.

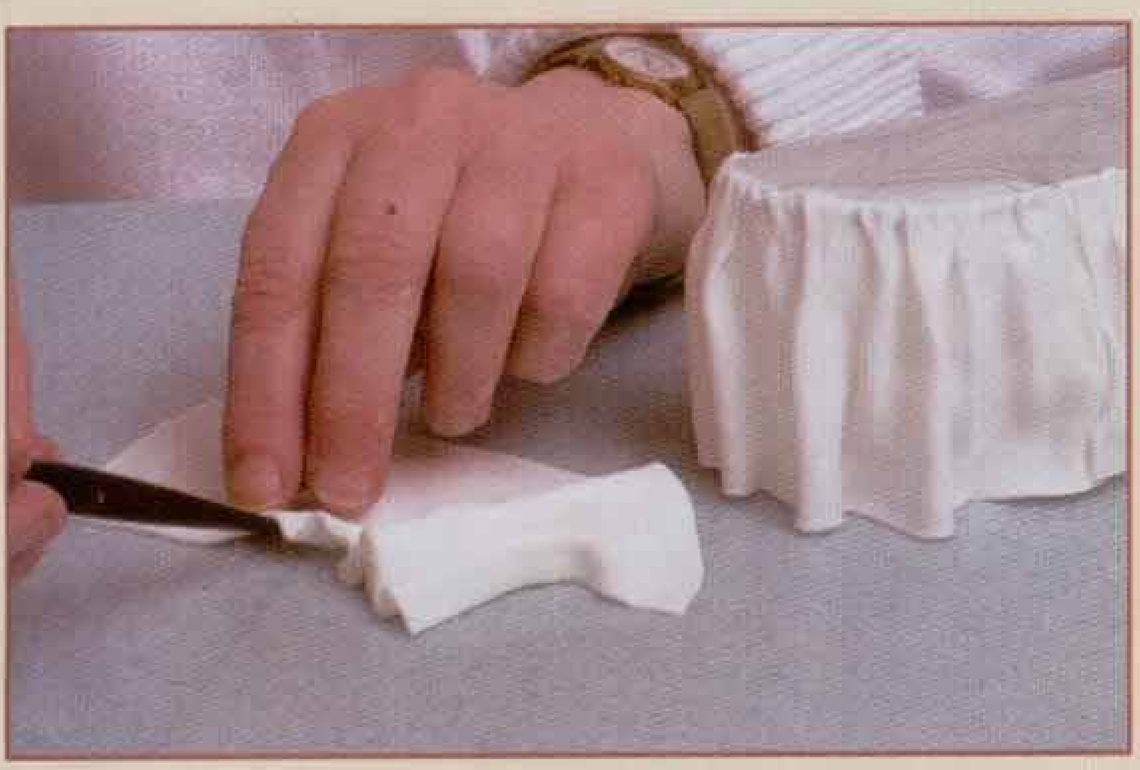


2 Cover the 9cm (22in) thin board with ivory sugarpaste and mark squares with a strip cutter, turn the cutter at a right angle to mark the second set of lines. Use an almost dry piece of sponge to stipple on very diluted chestnut and black paste colours.

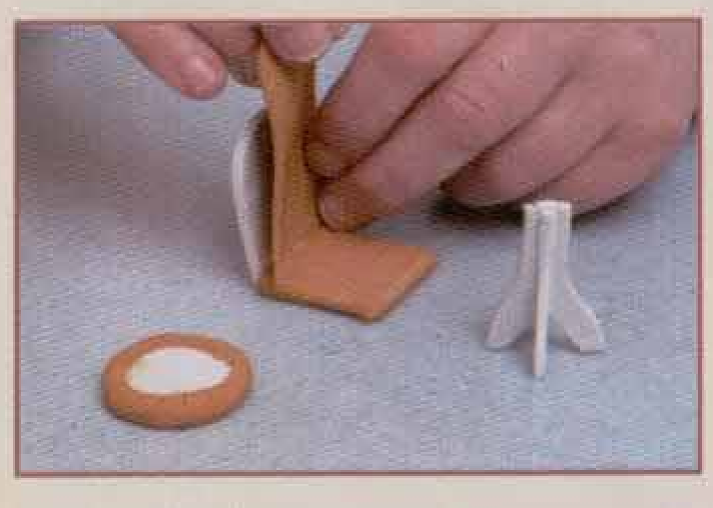


3 Cut out chair and stool from pastillage with patterns A and B. Cut two each of pattern C for legs.

4 Cut cake to the table shape template 1 with a depth of 2.25in (6cm) or use a dummy. Roll out black sugarpaste and cover the back of the table. Also roll out template 1 for the table top in marbled white and grey sugarpaste.

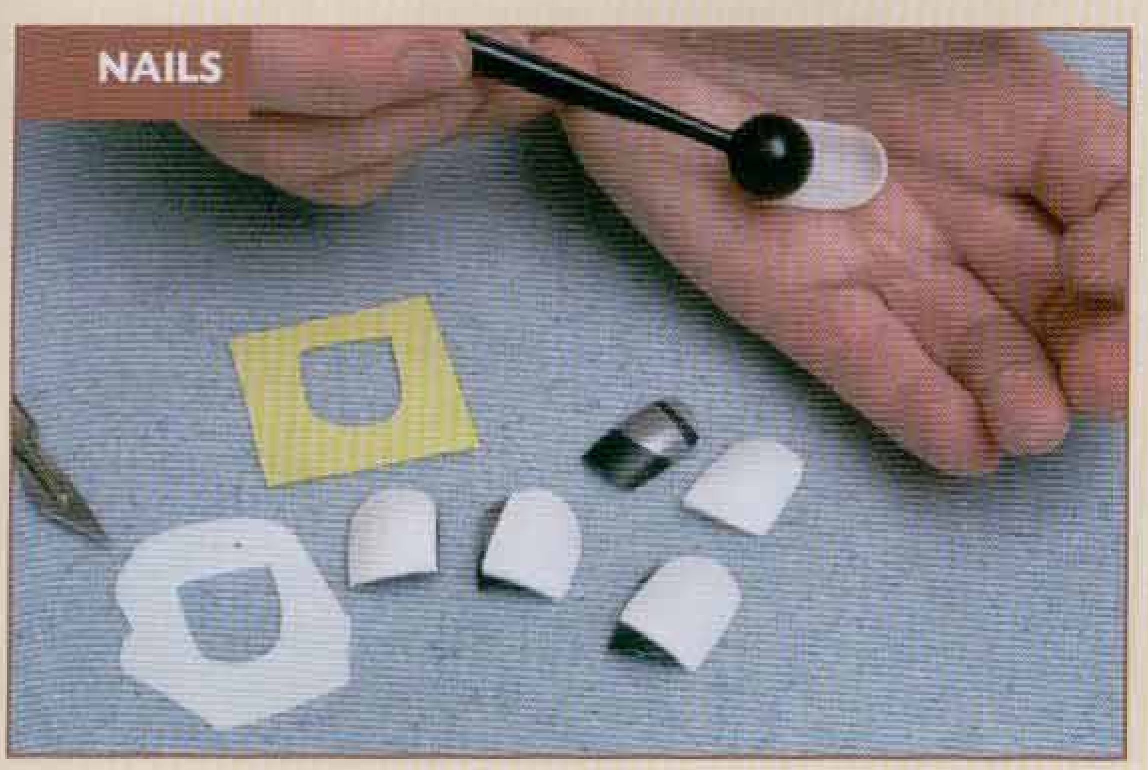


5 Use a mixture of half flower paste and half white sugarpaste, roll out very thin strips the height of the table. Pleat the top edge and run a ball tool along the bottom edge to soften. Apply in sections as a skirt to the table as shown. Stick the table to the tiled floor prepared at stage 2.



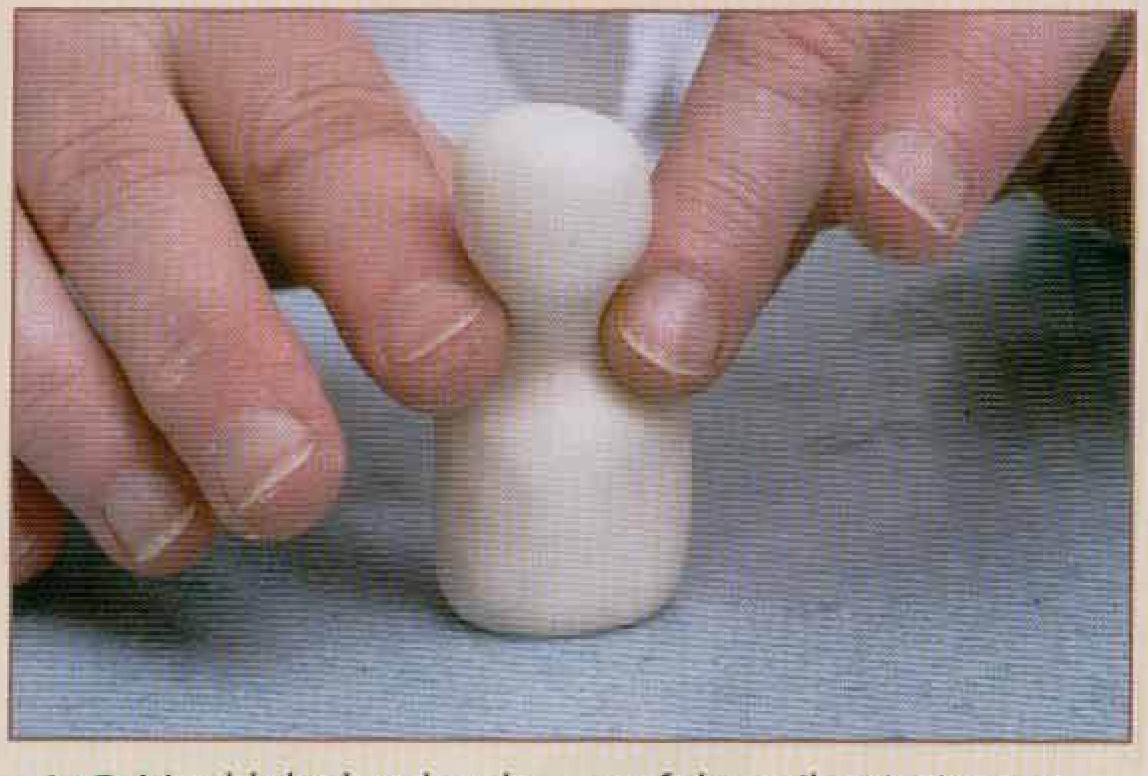
6 Stick the legs together and leave to dry. Paint with silver lustre diluted with alcohol. Upholster chair and stool with tan coloured sugarpaste as shown.

7 Place the chair in position as shown. Use a temporary support such as a block of sugarpaste or foam under the chair and stool while you work on the figure.

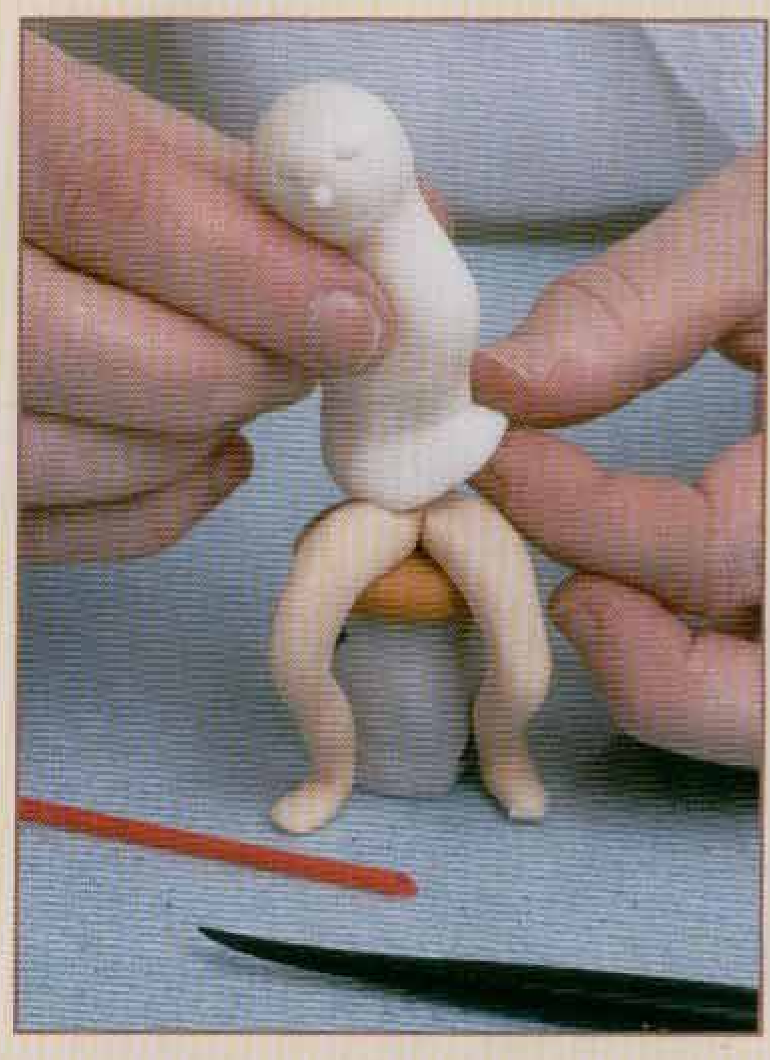



**8** Cut out 45 nails from finely rolled flower paste and pattern D. Set aside to dry.

**9** Roll two sets of legs from flesh coloured mexican paste. Squeeze the legs together at the top and place in position on the seats as shown.



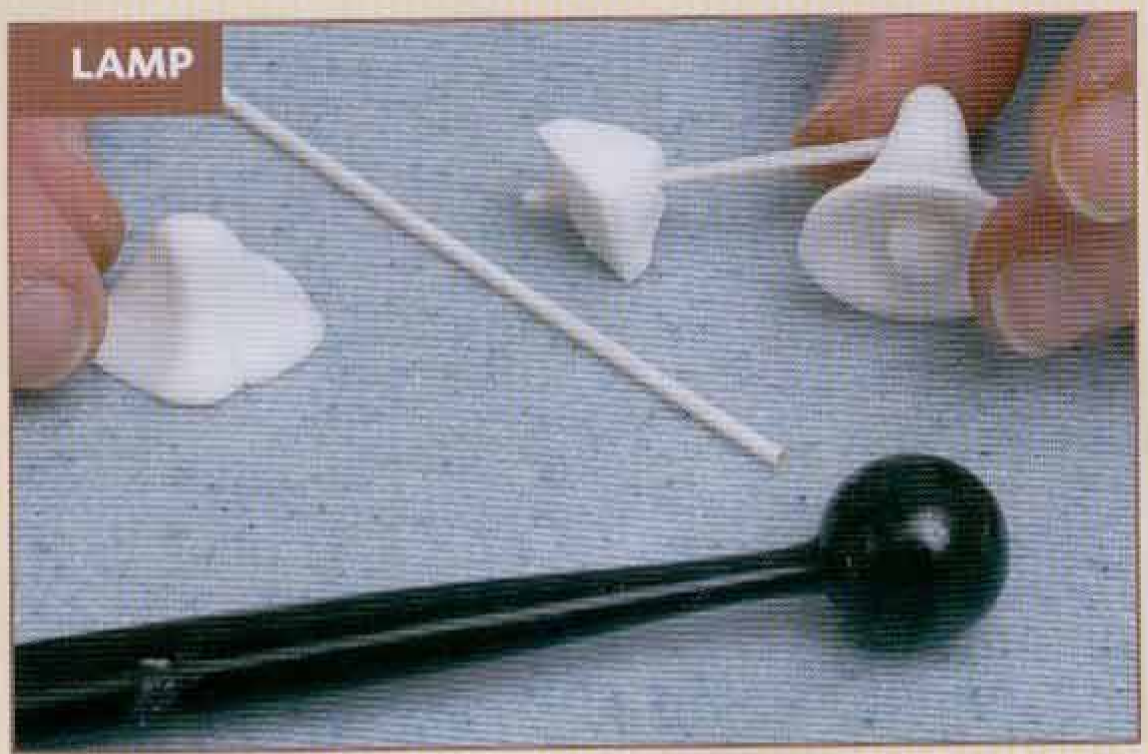
**10** Mould the head and torso of the nail artist in one piece. Take a sausage of flesh coloured mexican paste and thinning for the neck.



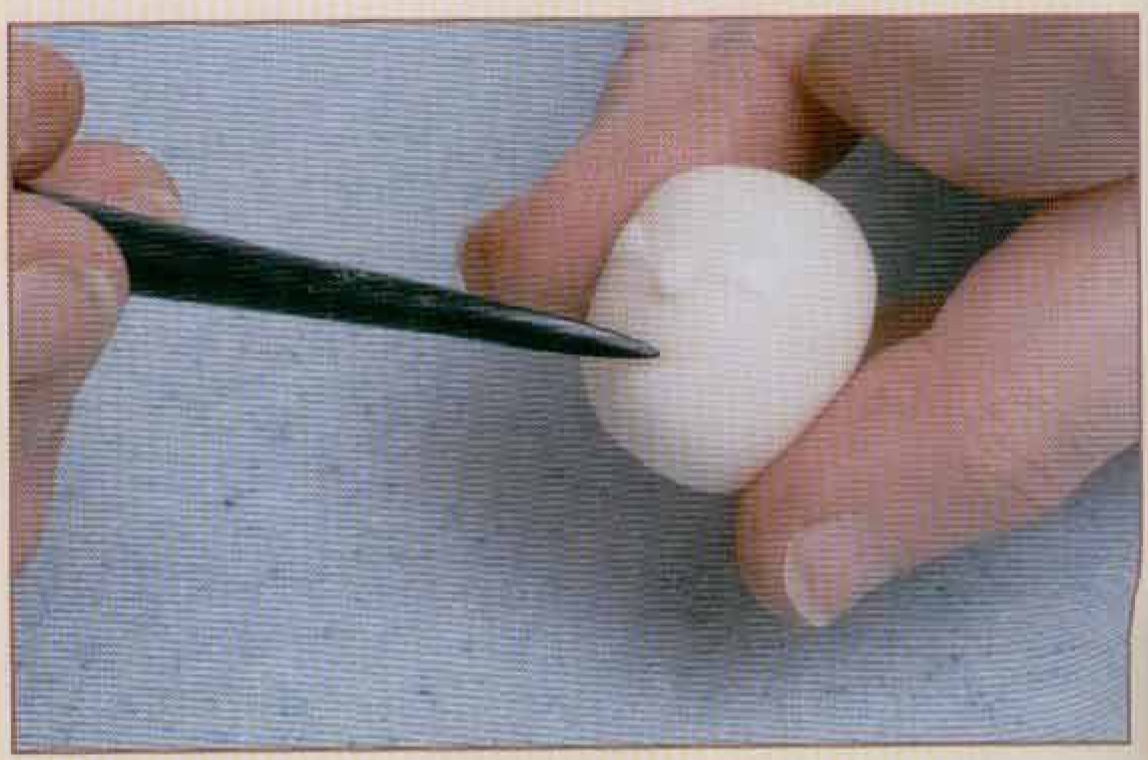
**11** Mark an indent and stick in a small ball of paste for the nose. Use a cut straw to mark the eyelids and mark a mouth with a veining tool. Paint the features. Flare out the base and stick on top of the legs on the stool. Prop in position until dry with foam.

**12** Mould the customer's torso in flesh coloured mexican paste. Make indents for the head and arm sockets. Flare out the paste and attach to the legs with softened paste. Ensure that figure is not stuck to the chair.

**13** Form a small white roll of paste for the wrist support and several small bottles from sausages of paste cut to various sizes. Cut a small rectangular block for a tissue box and indent the top, insert a small piece of finely rolled flower paste for a tissue. Paint details on bottles and box.




**14** Make a small slightly hollowed out cone of flower paste. Insert a piece of spaghetti painted white by mixing confectioners glaze and white petal dust. For the base, pinch a small piece of paste between both thumbs and forefingers and then cut into a square.



**15** Mould a head for the customer and mark the features as shown. Paint features and position in place. Roll paste thinly into a small circle and repeatedly mark with a craft knife for the hair. Style the hair with small scissors and form curls with tweezers.

**16** To dress the customer; apply the skirt first from a mixture of half sugarpaste and half flower paste and pattern E. Soften the bottom of the skirt with a ball tool and stick around the figure. Arrange folds and dry in position (without sticking) on to the chair.

**17** Temporarily remove the customer's head for ease of working. Cut bodice pattern F. Soften the bottom and edge of the sleeves with a ball tool. Glue shoulders of figure and place bodice in position. Apply glue to side seams and pinch together. Trim seams with scissors.

**18** Stick legs to base of chair and stick in position. Position figure in place and stick the customer's head in position. Let dry. Mould the arms in flesh coloured mexican paste and cut the hands as shown. Stick into the arm sockets with plenty of softened paste. Support the arms and hands in their correct positions.

**19** Cut overall pattern G for the nail artist from half white flower paste and half sugarpaste. Turn over the lapels. Proceed as for the bodice at stage 17 but turn in paste on the sleeve heads. Arrange the overall in position and leave to dry.

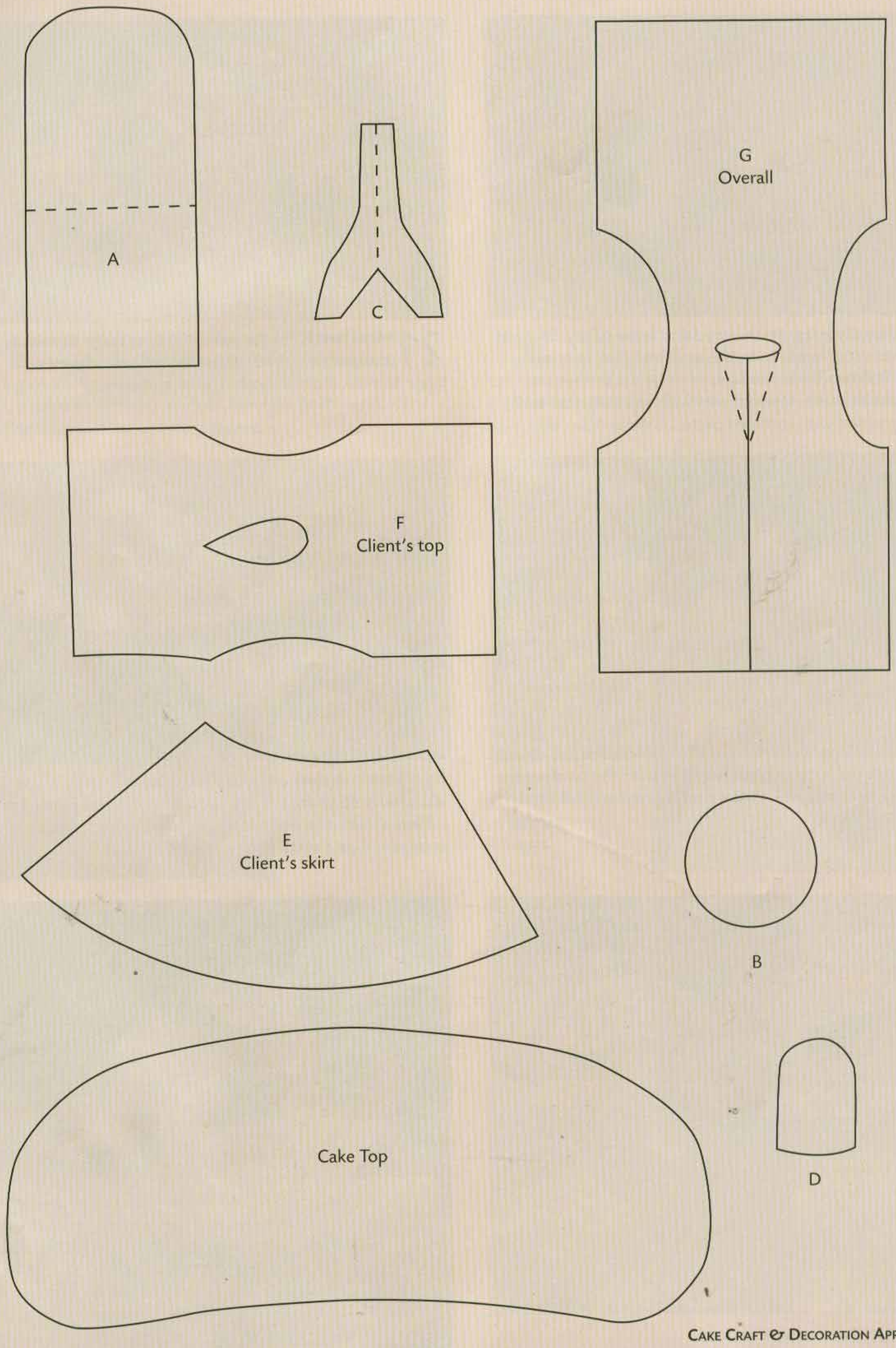
20 Glue silver legs to the stool and leave to dry. Stick the nail artist figure onto the stool and stick in position at table. Roll two white sausages of paste for sleeves and hollow out at wrists. Mark creases with a veining tool and stick in position with softened paste.

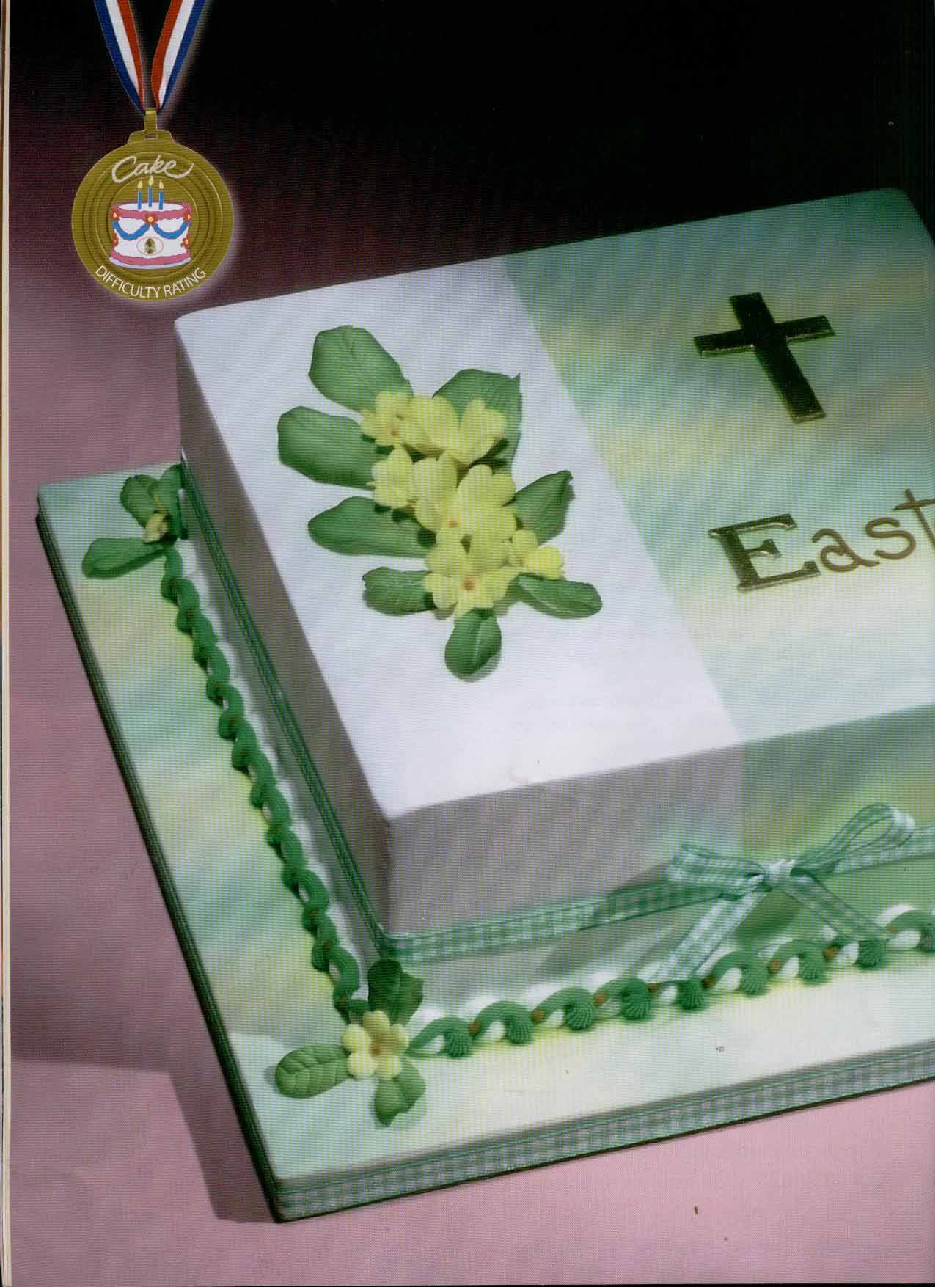
21 Make hands for the nail artist as at stage 18 and stick into position. Add hair to the nail artist figure as at stage 15. Add shoes to both figures as shown.

22 Stick the lamp in place together with the bottles etc made at stage 13. Pipe a small border around the base.

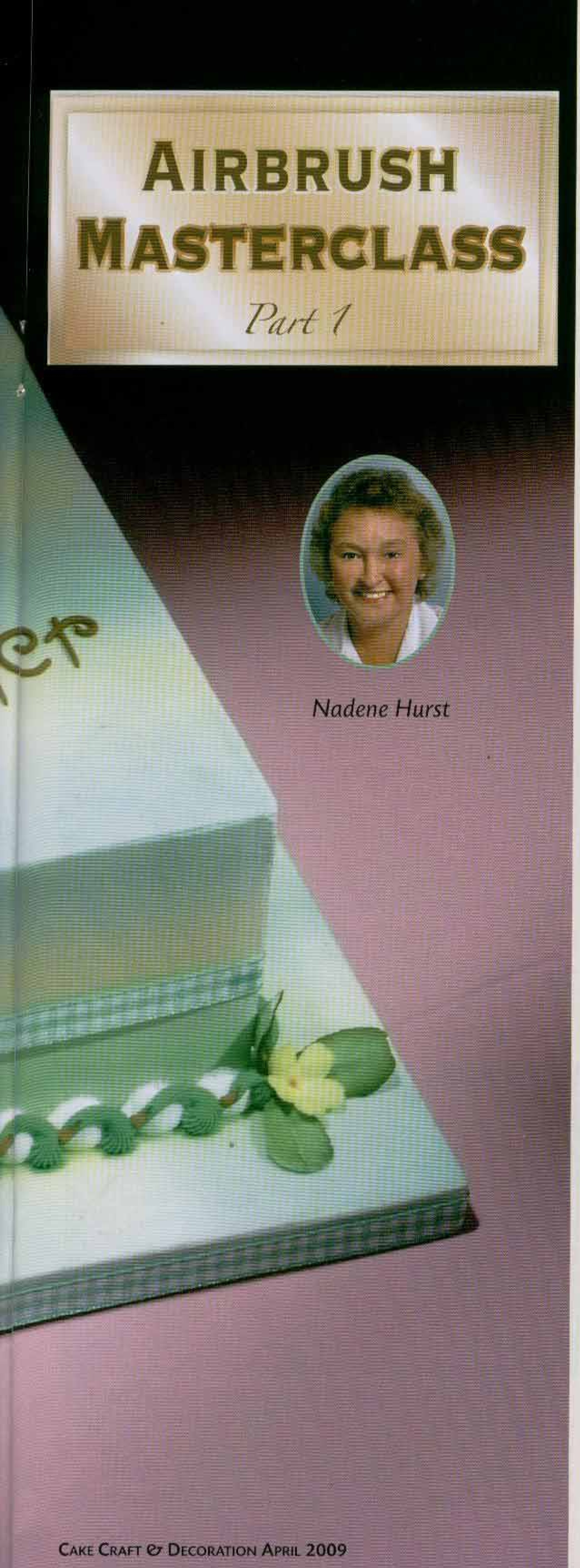
23 Paint designs on the nails prepared at stage 7. Use various lustre colours and add glitter and piping for variation. Stick five nails along the curve of each side panel as shown. Pipe a small border at base of cake.

24 Stick the completed cake top onto the main cake.


A
C
G
Overall
F
Client's top
E
Client's skirt
B
Cake Top
D



Cake
DIFFICULTY RATING
East



# AIRBRUSH MASTERCLASS

*Part 1*

*Nadene Hurst*

An airbrush can be one of the most useful tools a cake decorator owns, unfortunately many people buy them, put them in the back of the cupboard, and they never see the light of day again. With some basic tuition and tips on various techniques I hope to show you how you can make this equipment work for you, and I am sure you will enjoy it. There are many different types of airbrushes on the market, and for this reason I cannot go into the way each one works, you will need to refer to the manufacturer's instructions to understand the control on the one you purchase. But basically they rely on a source of compressed air, which is forced via an airline, through a nozzle at the tip of the airbrush. The colour is usually contained in a reservoir inside the airbrush and is regulated by a lever, which controls the amount of air and colour you spray.

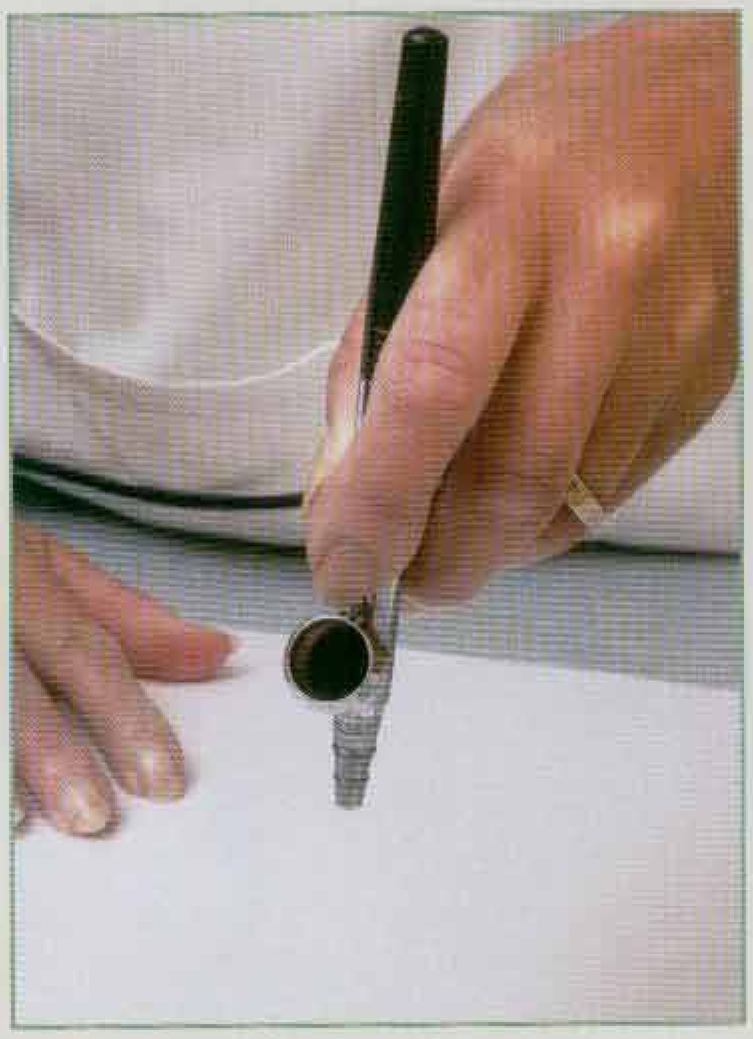
Although spraying takes literally seconds, there can be quite a lot of preparation beforehand, mainly in the form of masking and stencils, to achieve really good results. Practice makes perfect, as they say, and this certainly applies to the use of an airbrush, but what to practice and how to do it is the key.

## YOU WILL NEED

- cake square 20cm (8in)
- cake board square 28cm (11in)
- marzipan 750g ($1^1/_2$ lb)
- royal icing 1kg (2lb)
- flower paste 60g (2oz)
- paste colours leaf green, brown (Wilton)
- airbrush colours yellow, green, brown, flesh (KopyKake)
- piping tubes No. 2, 43 (PME) 32 (Bekenel)
- cutter capital E (Patchwork Cutters)
- masking tape
- low tack masking film matt finish (Frisk Film)

1 Use liquid colours, there are special airbrushing food colours available, do not dilute paste colours, they will clog up the nozzle and cause problems. A few drops of colour at a time is sufficient, it goes a long way. It is important that the colours have a dropper on the bottles.

2 When in use hold the airbrush upright. This way you can control the direction of the spray. The closer to the surface you are the narrower the area of the spray will be. Practice holding it at different heights to discover how your airbrush performs.



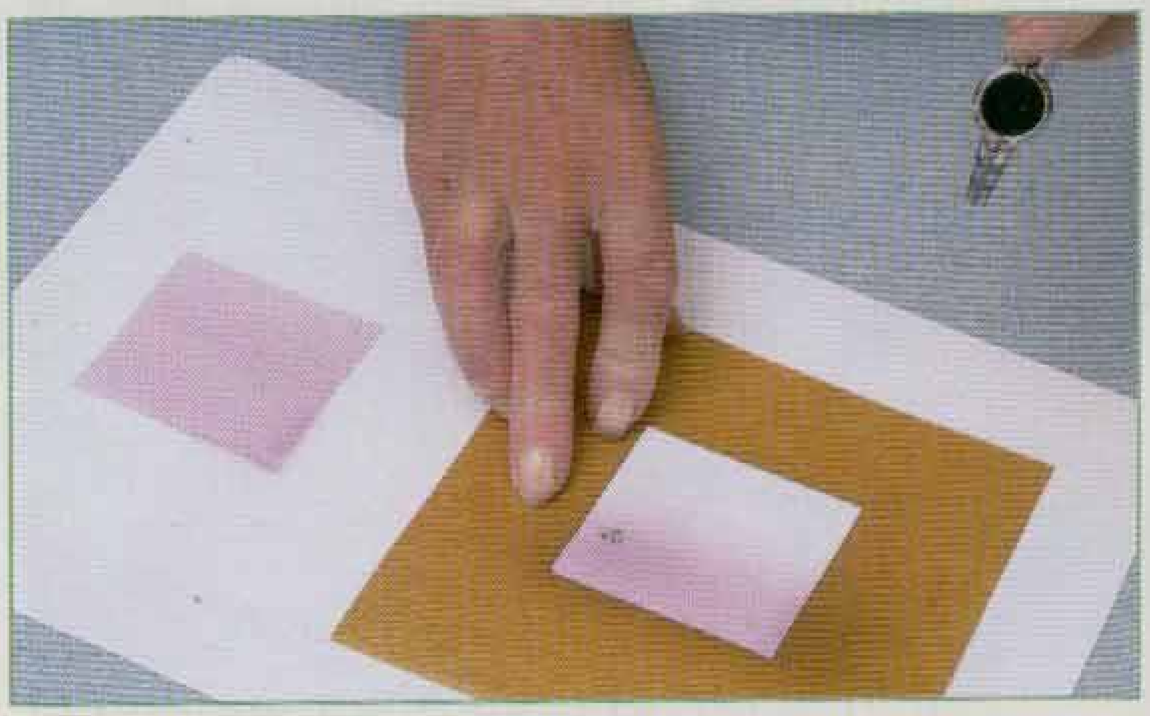
3 Use cartridge paper, practice short bursts of colour at different heights, very close will make a tiny dot, as you move away from the surface a larger area will be coloured. Cartridge paper has a similar absorbency to icing.

## CakeTips

Imagine that the spray is a beam of light, if you lengthen the distance the beam will be wider.

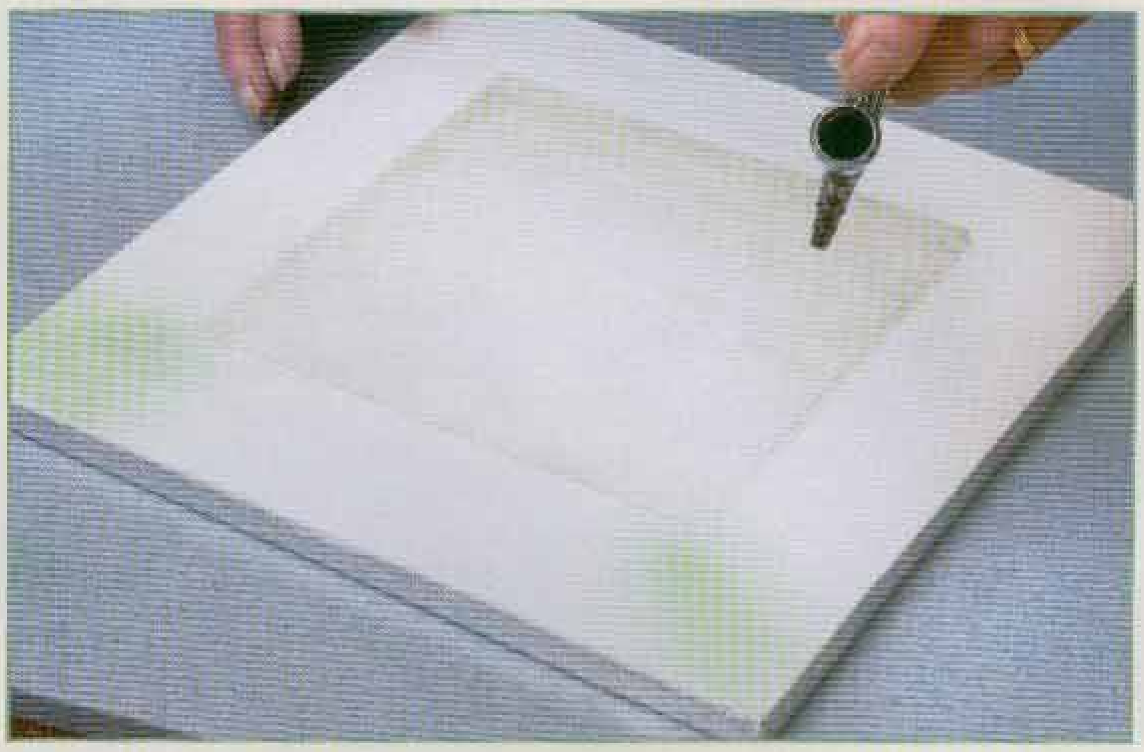
Leave your airbrush set up all the time in a convenient place, this way you will get the maximum usage from it, use it for the smallest tasks.
If you build up the colour with light strokes you can work up to the shade you require. It is very easy to overspray and end up with a colour that is too dark.

4 Try to spray straight lines, again at different heights. Start your hand movement first, then introduce the colour as you move, this avoids a darker area at the beginning of the line, caused by slight hesitation.

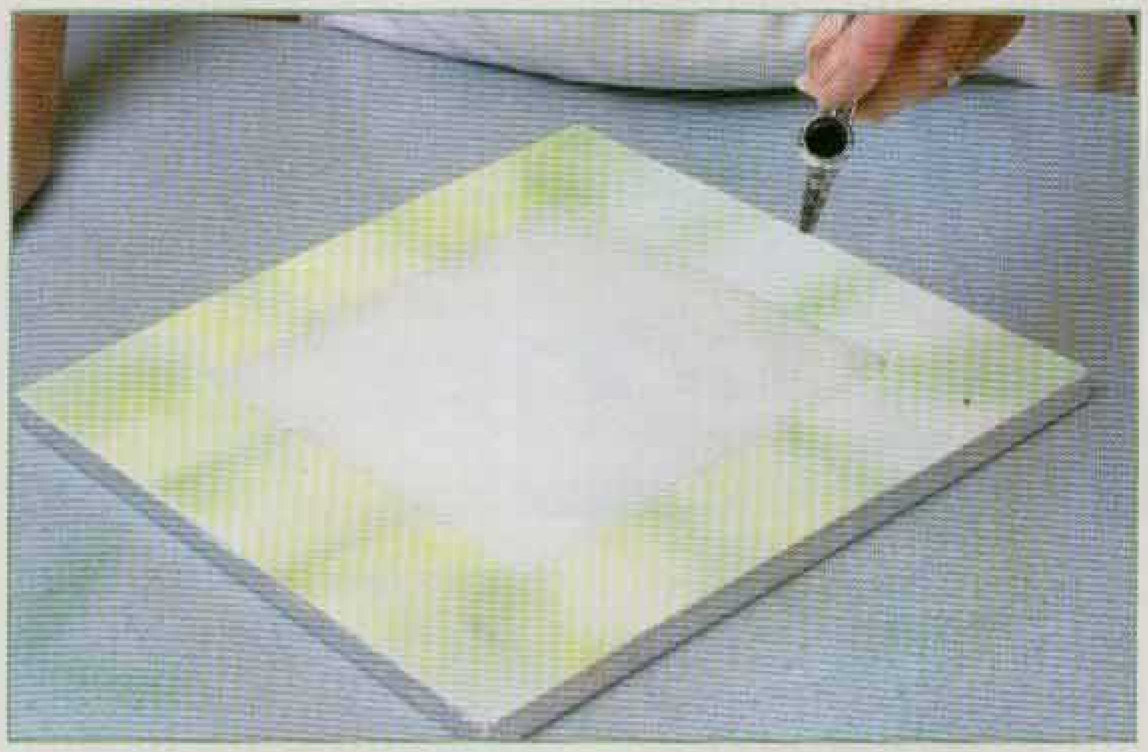


5 To produce an even colour practice with a square or circle cut into a piece of stencil card. Hold the airbrush about 15cm (6in) away and use a continuous motion, move your hand back and forward across the area. Overlapping slightly each time. Extend the spray beyond the edges on each stroke.

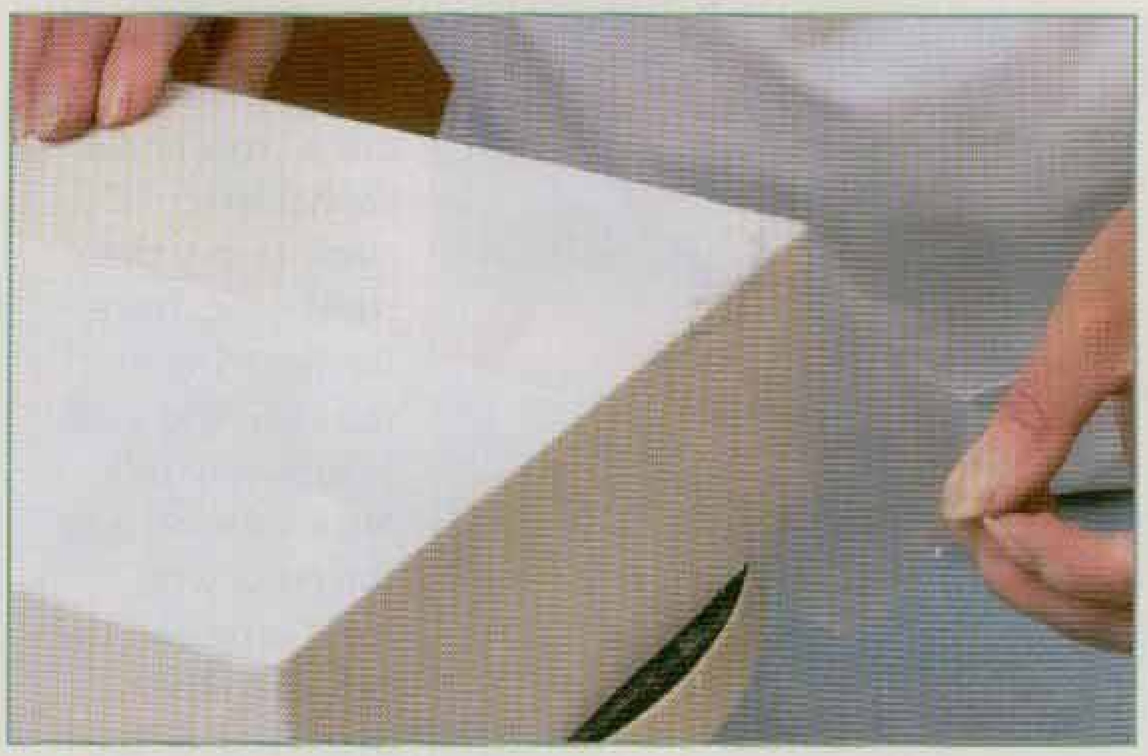
6 Marzipan the cake and place it on a 20cm (8in) square thin board. Apply three coats of white royal icing to the cake and the separate board. This will allow you to spray them separately to avoid any overspray.



7 To prepare the board; cut out a 18cm (7in) square of low tack masking film, remove from the backing and stick it in the centre. Spray lightly, back and forward, with green on the corners. Use even strokes about 10cm (4in) away. Several light strokes achieve the best results.



8 Spray two more evenly spaced strips of green on each edge of the board. Change to yellow and spray in between the green, overlap slightly to blend the colours together. Remove the masking film and replace it on the backing paper. It can usually be used again several times.



9 Cut a strip of masking film 8cm ($3^1/_2$in) wide and long enough to stretch across the cake and down two sides. Place this to one side of the cake as shown. To avoid any overspray it is necessary to mask all the sides of the cake.

## CakeTips

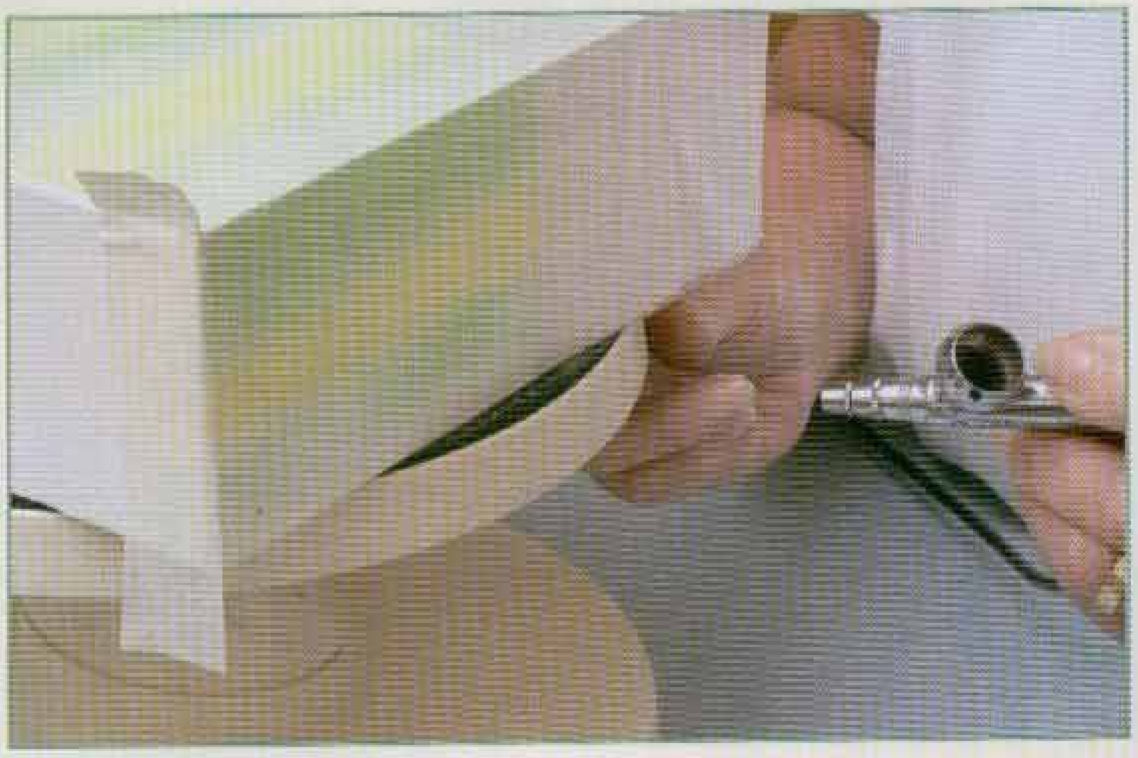
Before you spray check that the green colour matches the colour of the ribbon round the cake.

You can mix colours by adding a few drops of each one into the airbrush, if you require larger amounts you can purchase extra bottles and mix the colours yourself.

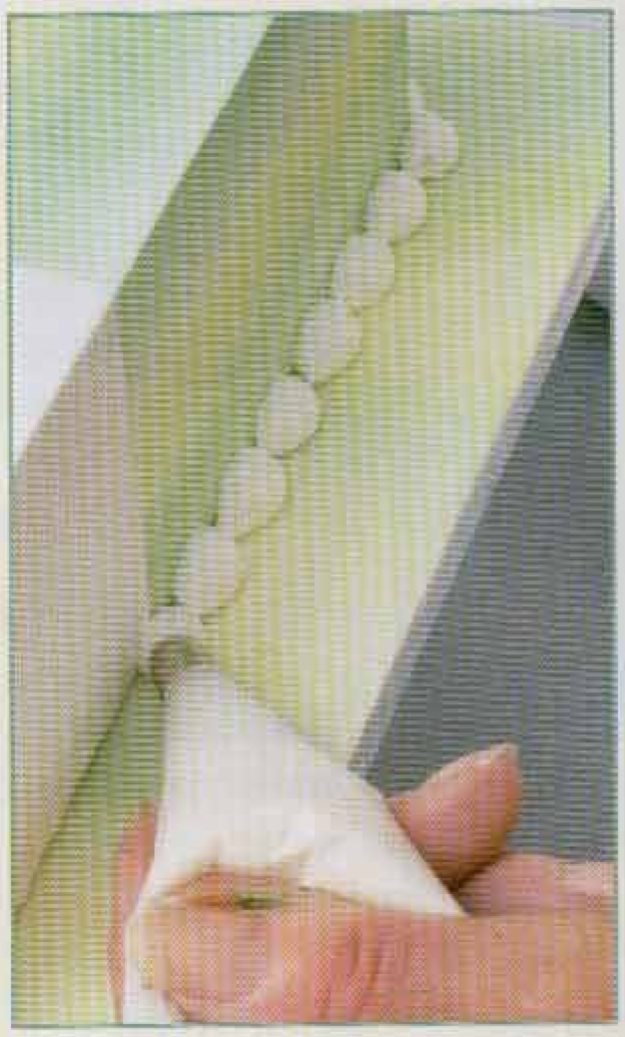
You do not need to clean out the airbrush between each colour. Blow out the remains of the first colour, then add the next one. Try it out on kitchen paper before you spray the cake as you may get some mix at the start of the second colour.

10 This can be done with cloths or paper. Stick a length of masking tape along the edge, half on and half off. Attach this to the side of the cake to touch the top edge. Continue around until all the sides are covered.

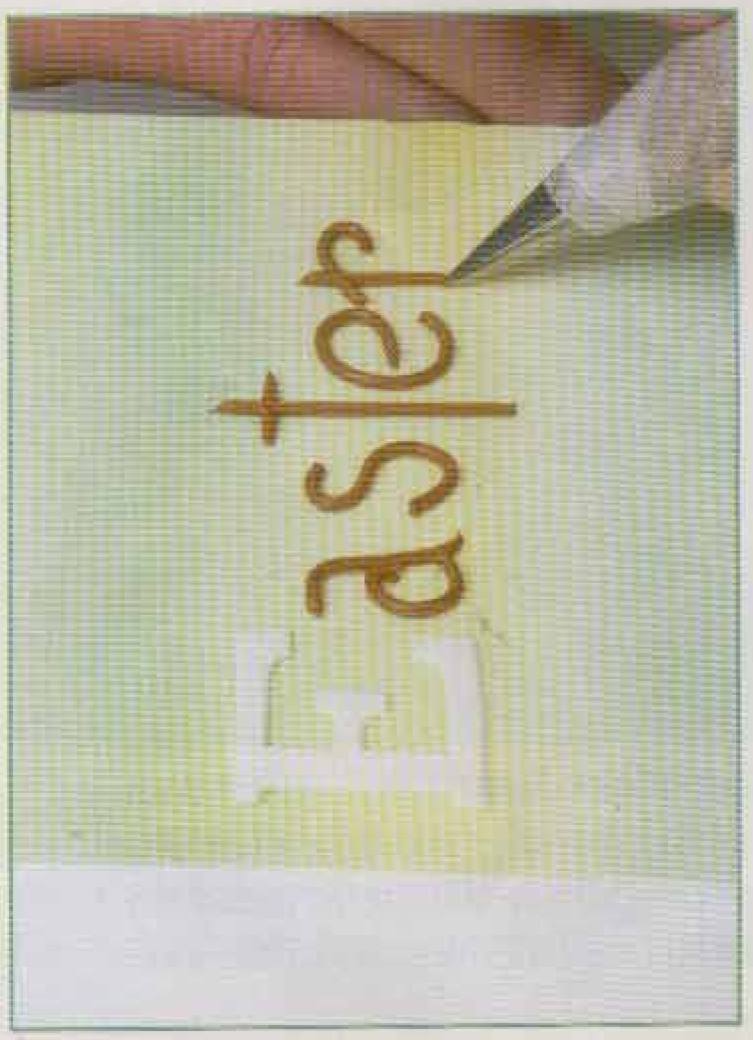
11 Spray green bands across the top and bottom edges and two more in between, in the same way as on the board. Fill between the green with yellow.



12 Remove the cloth from the front side of the cake and stick a piece of masking tape down the corner to ensure a straight, neat finish. Continue to spray, using green at the top and bottom and yellow in the middle. Repeat on the back of the cake.



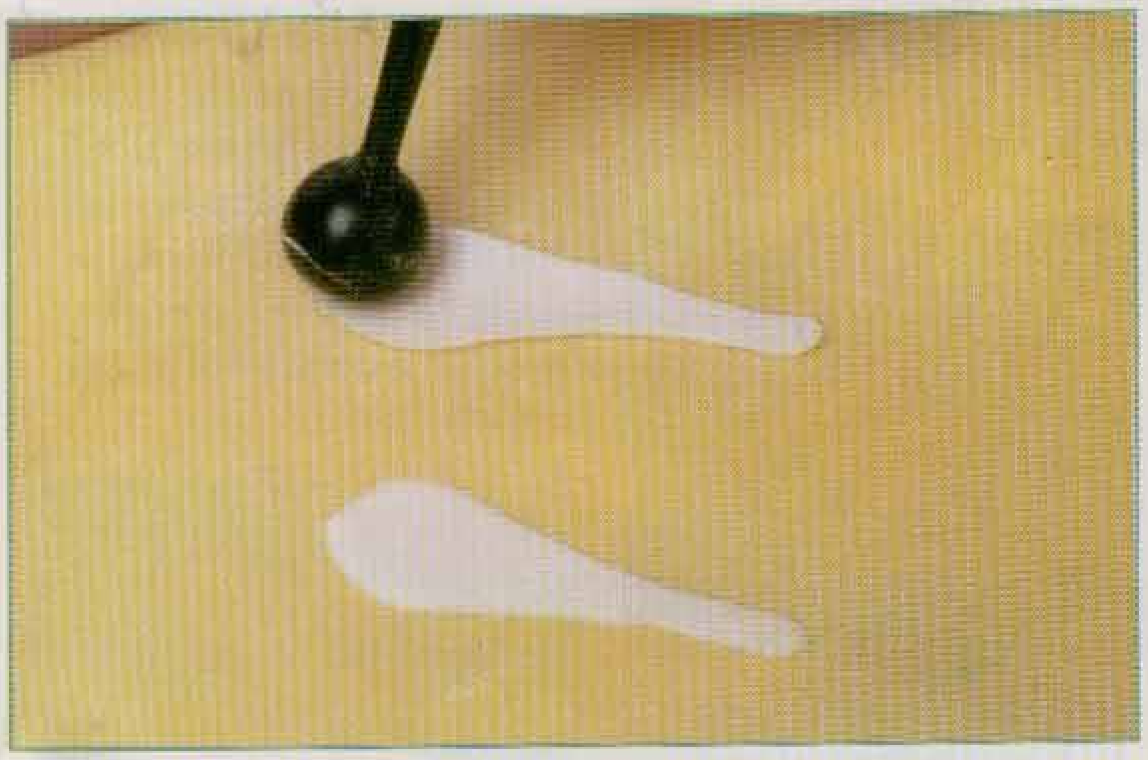
13 Remove all the masking and place the cake on the finished board. Pipe around the base with large white shells using a No.32 tube. Allow to firm then pipe small scrolls in green over the shells with a No.43 tube. Finish with brown bulbs as shown.




14 From flower paste, cut out a cross and a capital letter "E", allow to dry then paint gold. Trace the lettering on the cake and pipe in brown with a No.2 tube. Attach the cross with royal icing and the capital to the beginning of the word.

15 Fix a ribbon round the cake with royal icing place the join at the front, then cover this with a bow. You only need icing on the corners of the cake, not all the way round.

16 Cut out the flowers, you will need two large, medium and small flowers. Thin the edges of the petals with a ball tool on a firm foam pad, then place on soft foam and press on each petal with the ball tool. Turn over and press firmly in the centre.



17 You will need three large, two medium and three small leaves. Cut them out slightly thicker than usual so that you can lengthen the leaves if necessary. Thin the edges and stretch by stroking the paste with pressure to the required length.

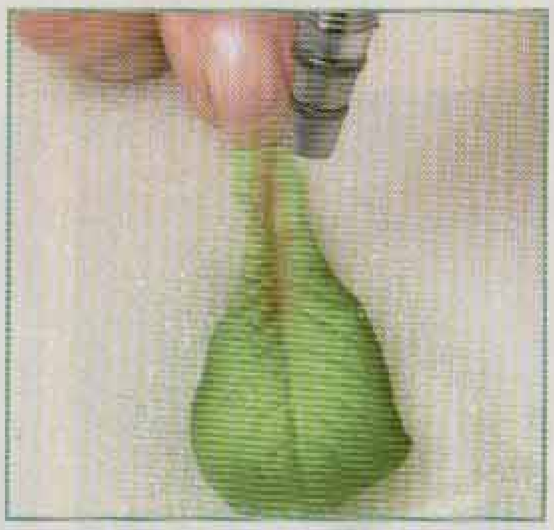
18 Press in a veiner then, on soft foam, run a small ball tool round the top just inside the edge of the back of the leaf. This makes the edge curl under. Turn over and run a veining tool down the centre. Dry on dimple foam for a realistic shape.

**19** Flowers can be sprayed either by individual petals or when the flower is completed. If the flower has many tight petals, such as a rose, it is better to spray in several stages. The primroses shown are easily sprayed as a complete flower.

**20** Place the flowers, individually, on a piece of foam and spray the back in lemon. Turn over and spray the front. Hold on to the flower to stop it blowing away and take care that the edges of the petals are coloured. Spray a dot of brown in the centre.

**21** Spray the back and front of the leaves green. Use a darker green spray round the front edge. To do this spray from about two inches away, half on and half off the edge.

**22** Finish with a pink/brown line up the centre vein with one close stroke. Arrange the leaves and flowers on the cake as shown and secure with royal icing.



## Cake Tips

If you do not have primrose leaf cutters use plain leaf cutters, if necessary reduce the width. Place the point at the base and extend the rounded end by stretching to form the top of the leaf.

Small items are less likely to blow away when spraying if you place them on a piece of foam.

Airbrushing colours are available at a very reasonable price on the internet from www.Airbrushes.com

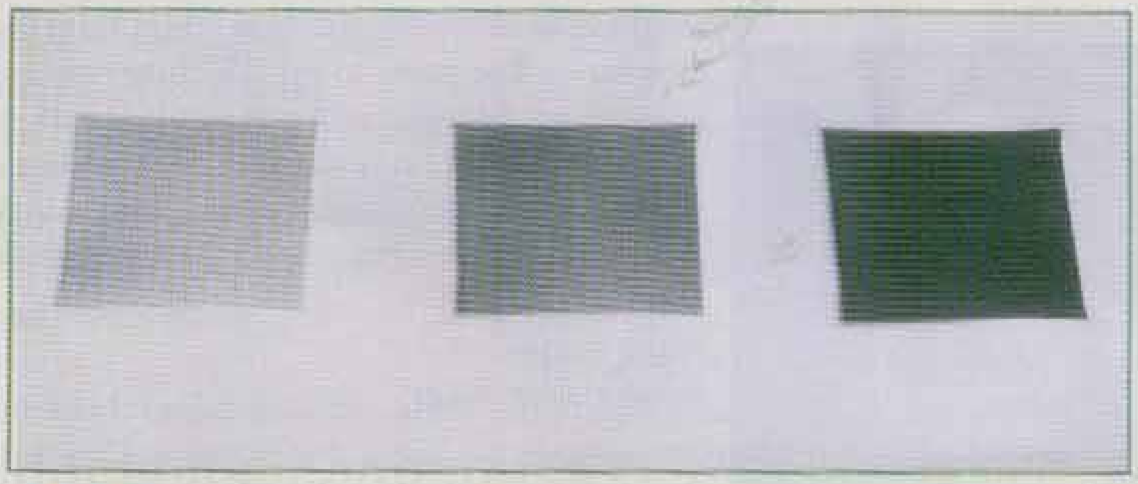
Friskfilm is available from www.graphicsdirect.co.uk

TECHNIQUE

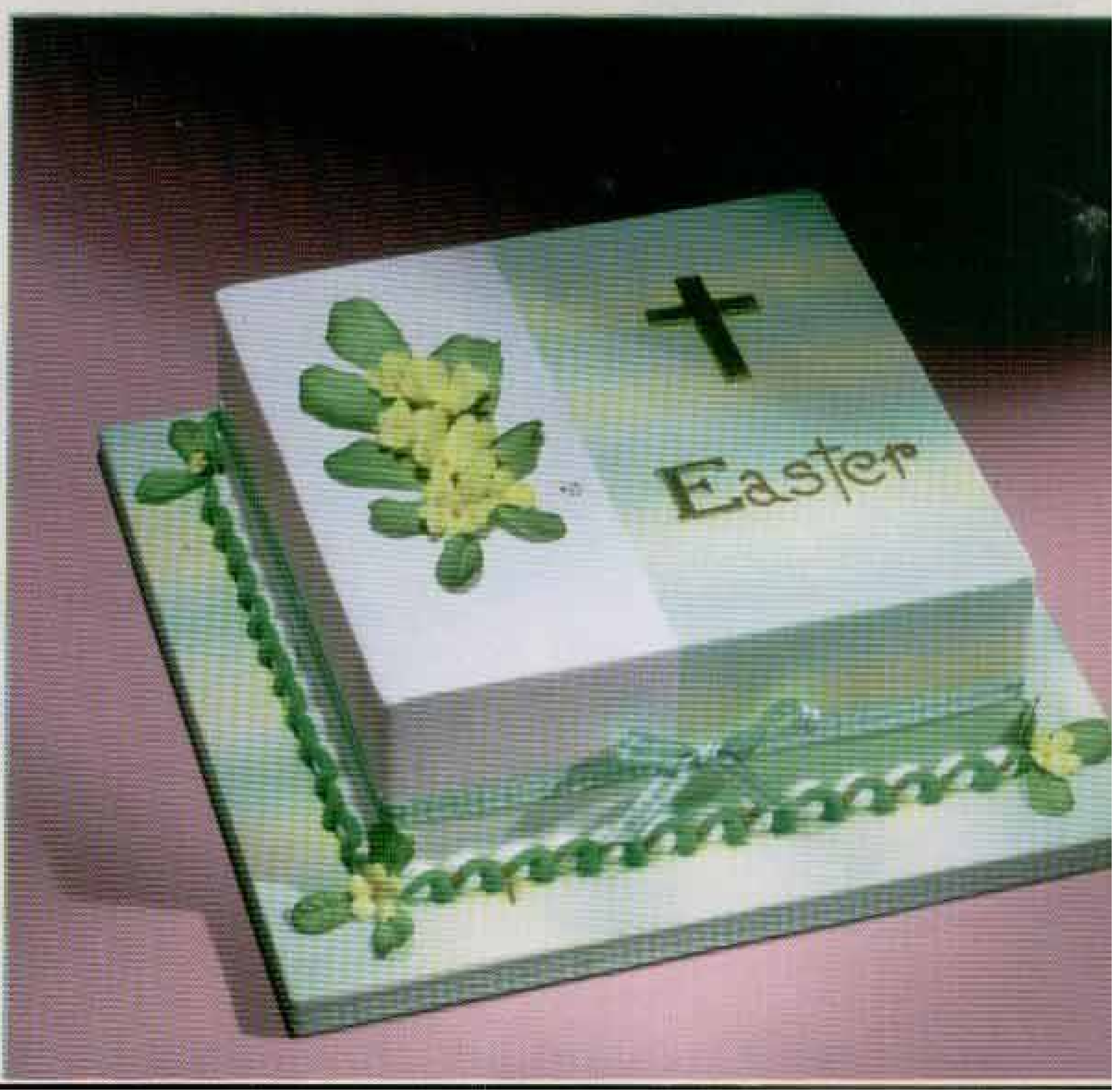
### HOW TO MIX COLOURS

| | |
|---|---|
| Green | - add brown to make a soft leaf green |
| Pink | - add flesh or copper to tone it down |
| Yellow | - add orange to make a golden colour |
| Brown | - add yellow and orange to make a teddy bear colour |
| Sky Blue | - add purple to make navy blue |

If you need dark colours, such as black or navy it is necessary to build the colour up in stages, otherwise the colour will run when the surface can no longer absorb the liquid. Leave it to dry thoroughly between each spray, and eventually you will reach the required shade.



**23** Some airbrushing colours can be rather bright. The following mixes will help you achieve your required colours. Only add a very small amount of the second colour.



Cake

DIFFICULTY RATING

# Sensational

# Shoes

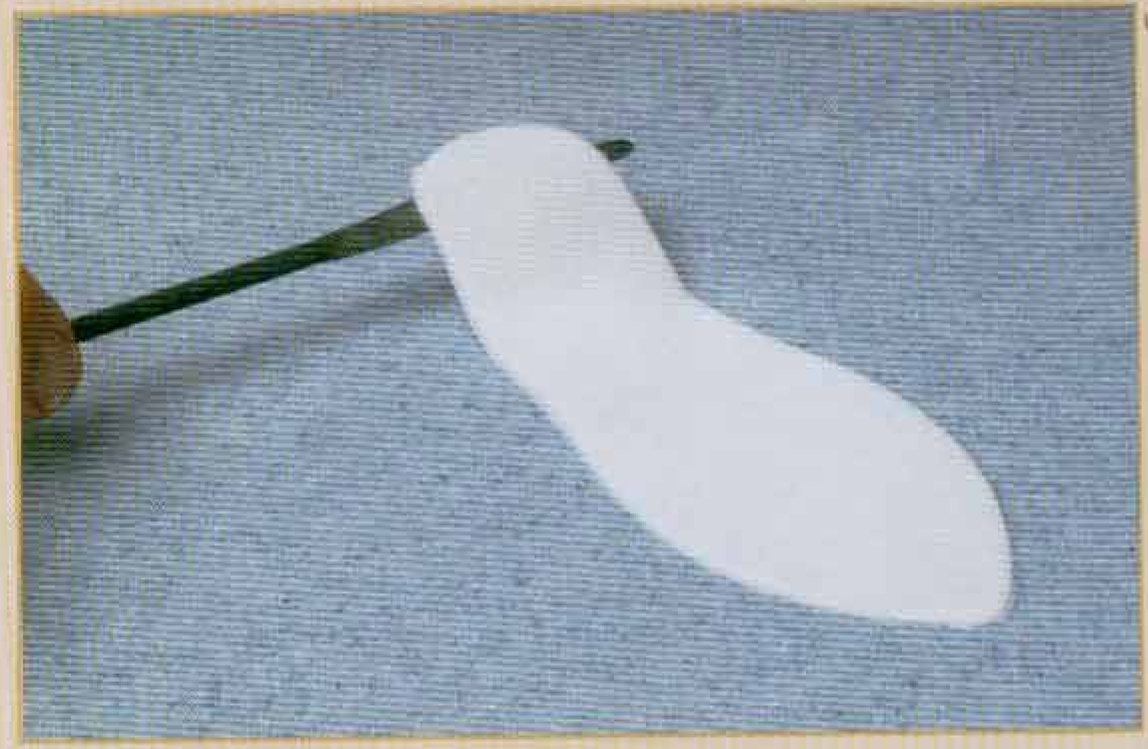
*Norma Kilburn*

A few years ago I entered a competition with a cake top ornament of a shoe, not expecting to get anywhere I managed to get a gold award. Although the original was made via cardboard templates my design was made into a cutter.

## YOU WILL NEED

- flower paste
- egg white or gum glue
- glitter dust rose gold, pearlised silver, disco orange (Edable Art)
- shoe cutter (CelCakes)
- non stick board (CelCakes)
- rolling pin
- former to dry shoe sole on
- white spirit (gin or vodka to dilute dust for painting)
- heel mould and former (CelCakes)
- small palette knife or small plastic scraper
- styrofoam hen's egg shape (CelCakes)
- pizza wheel or wheel tool
- foliage mould (RVO)
- leaf cutters and veiner (CelCakes)
- bow cutter (JEM)
- emery board

1 Roll out flower paste, until it is thin but not transparent, then cut out a sole with the shoe cutter.



2 Lift the sole off the board carefully with a palette knife.

3 Place the sole onto an 'L' shaped former and leave to dry overnight.

**Cake Tip**

Cut out a sole shape from sheet metal and bend to shape or use car body building mesh, cut out two soles and stick them together for strength with double sided tape.

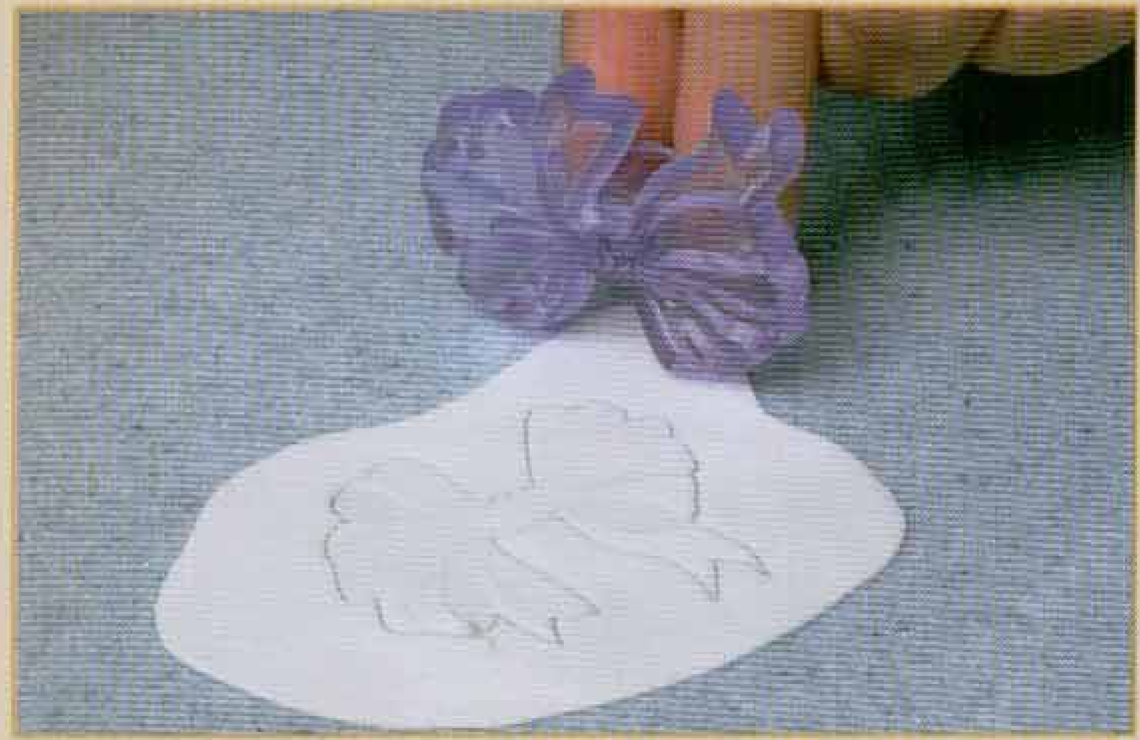
4 Alternatively you could use double layered and shaped car body building mesh to dry the sole on.

5 Cut a Styrofoam hen egg cut in half and then into quarters to make a toe shaper.

6 Remove any roughness with a nail emery board.

7 Compress the foam to get a nice rounded shape that fits onto the shoe sole, leave a small edge to add decoration to later.

8 Support the heel as shown and place the shaped piece of foam on the sole.



9 Roll out flower paste and use a bow cutter to cut out the top piece of the shoe.

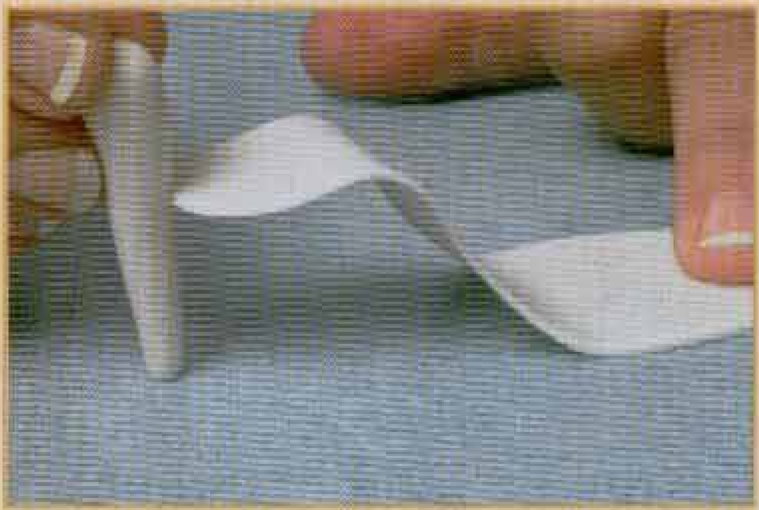
## CakeTips

Use care when colouring paste especially with paste colour as the shoe may take longer to dry. I prefer to use dry powder for dark colours as the paste will dry firmer.

Cold porcelain is not suitable as this can distort and loose its shape.

10 Gently hold the foam whilst attaching the decoration.

11 Roll out paste to a sausage shape with one end narrower than the other and measure it against the shoe to gauge the height.

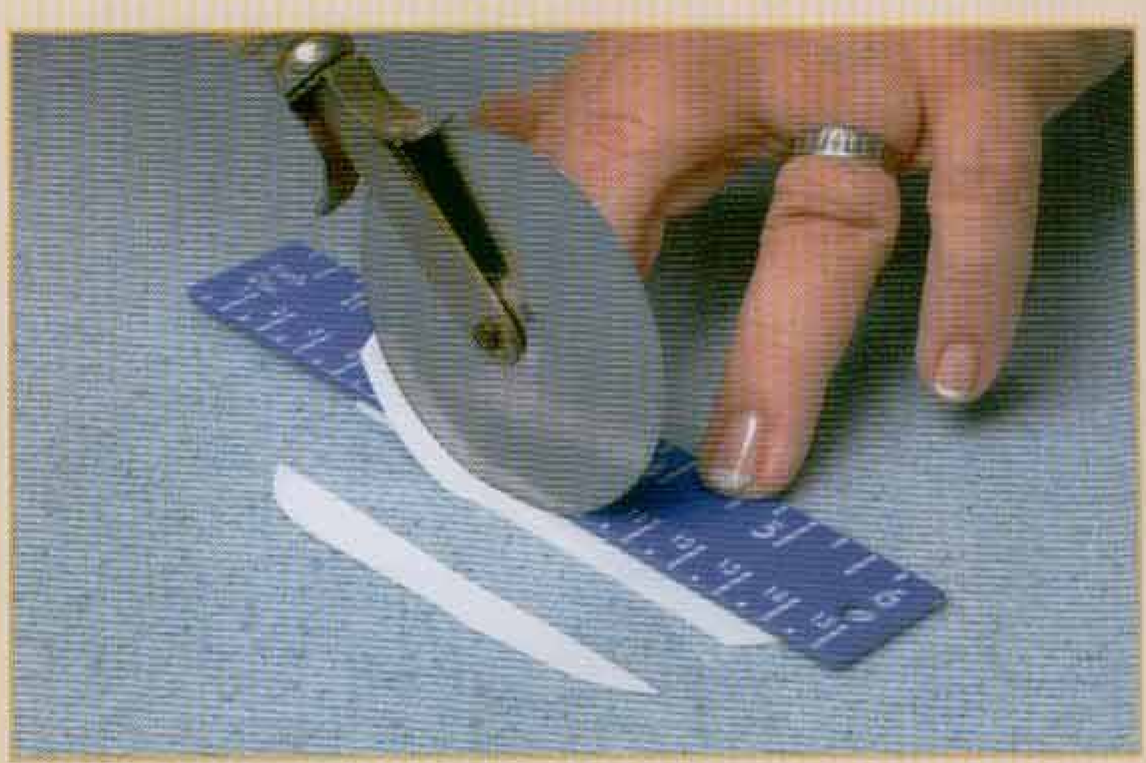


12 Cut the heel to the correct height for your shoe.

13 Roll gently to remove the cut edge. Then push into the heel mould, smooth over with a finger to give a flat edge. Then remove and allow to dry overnight.

14 Attach the heel onto the underneath of the sole with gunge (a mixture of flower paste with egg white or gum glue), which forms a very strong bond.

15 These are all suitable for decorating the shoe-see what you have in your tool box that you can use to make different shoes.



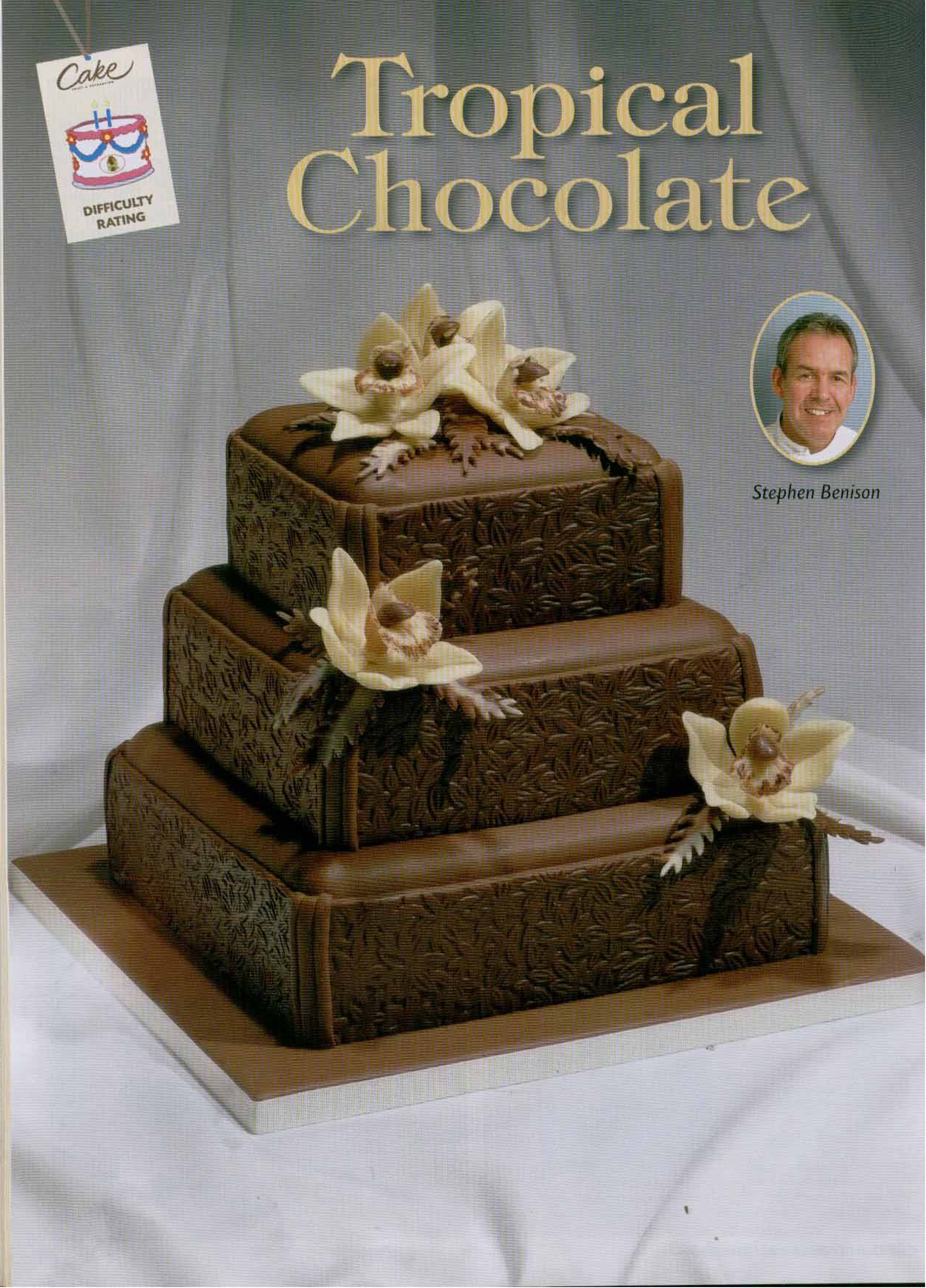
16 Use a pizza wheel to cut out thinly rolled out paste. Cut along a ruler to get a straight edge.

17 Attach small strips of paste to the shoe to make sandal straps. Use your imagination and design straps etc to your ideas.

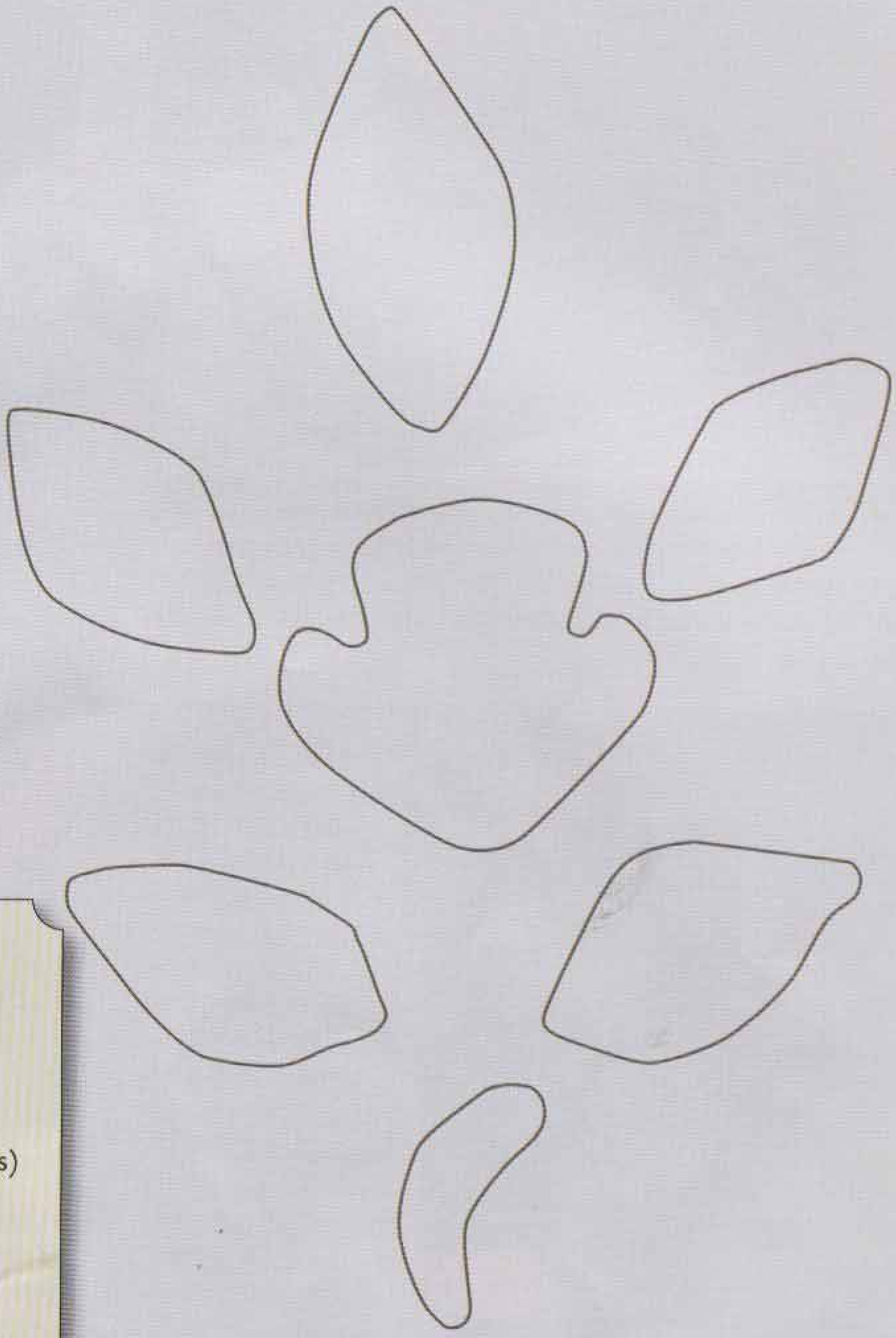
18 Dry overnight then remove the supporting foam - be very careful these shoes are delicate.

19 The finished shoes can be decorated with a foliage cutter or strips of paste which are scored with the back of a knife to make a pattern. These are then gilded with glitter dust, mixed with white spirit (i.e. gin or vodka - rum is too sticky).

# Tropical Chocolate




*Stephen Benison*



Chocolate wedding cakes - delicious! The combination of chocolate with rich fruit cake is heavenly, and many wedding cake requests incorporate fruit cake as one of the tiers and chocolate cake for the additional ones.

I have used a chocolate paste, which has a high content of cocoa butter and has a deep chocolaty flavour. The top tier is chocolate cake and the bottom two tiers rich fruit cake. Choose the combination that best suits your requirements.

## YOU WILL NEED

- rich fruit cakes 20, 25cm (8, 10in)
- chocolate cake or rich fruit cake 15cm (6in) (Sweet Success)
- almond paste 2kg (4lb 8oz)
- dark chocolate paste 3kg (6lb 8oz) (Sweet Success)
- white modelling chocolate 200g (7oz)
- chocolate couverture-best quality 100g ($3^1/_2$oz)
- cocoa butter
- cocoa powder
- thick cake board 35.5cm (14in)
- thin cake cards 15, 20cm (6, 8in)
- 4 cake dowels for the bottom tier
- plastic sheeting
- sphere former (Sugar Artistry)
- 5 petal cutter (Sugar Artistry)
- side design roller (Sugar Artistry)
- tropical leaf texture mat (Sugar Artistry)
- fern cutter (Sugar Artistry)
- pizza wheel
- thick plastic bag/polythene
- small palette knife
- edger
- small flat paintbrush
- ruler
- kitchen foil
- dresden modelling tool (JEM)
- shell shaped modelling tool (PME)
- microwave

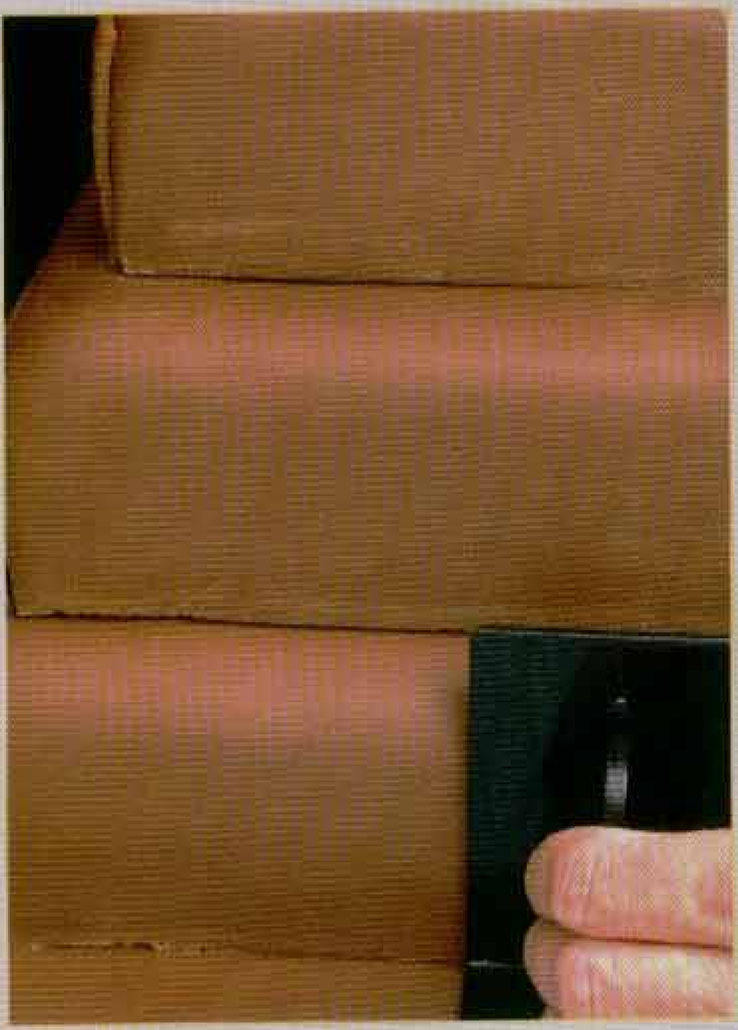
RECIPE

**Recipe for white chocolate modelling paste**

Make a sugar syrup with 200g sugar and 100ml water-boil and cool.
Melt 100g white couverture.
Add 1 tablespoon of glucose syrup and 1 tablespoon syrup.
Work together until the chocolate paste is pliable. Store in a plastic bag in an airtight container until required.

1 Cover the cakes with almond paste and allow to skin over. Warm the chocolate paste gently in the microwave on a low setting until it is 28°C. This is the ideal temperature for the cocoa butter in the paste and will make it pliable to cover your cake.

2 Brush the almond paste with clear alcohol and roll out the paste on a work surface, which has a light covering of icing sugar. Pick up the chocolate paste and place over the cake. Use the side edger to ease the paste into place. Trim away the excess.



3 Cover the remaining cakes in the same way. For the bottom tier cover the cake board with chocolate paste then place the cake on it. Insert four plastic dowels into the bottom. Place the second tier on top. If you use three fruit cakes, dowel the bottom and second tiers.

4 Roll out warmed, chocolate paste to 3mm thickness on a piece of thick plastic sheeting. Position the, textured tropical leaf plastic sheet onto the paste; rub your hand over firmly, then go over with a rolling pin. Note that the two sides of the mat will give different effects.

5 Lift the plastic sheet, so that you can peel the textured chocolate off. Measure the side of the bottom tier. Deduct 2cm from the length. The depth should be 7cm. Cut out a panel from the chocolate paste with a pizza wheel.

6 Position the paste so that one side of the straight edge is horizontal to the base of the cake. Take care not to stretch the paste, and ensure that it is central to the side of the cake.

7 Use the side edger to ensure the textured paste has stuck to the chocolate covering. The warmth of the cocoa butter will act as adhesive. Check that the corner sections of the panel are flat against the side of the cake.

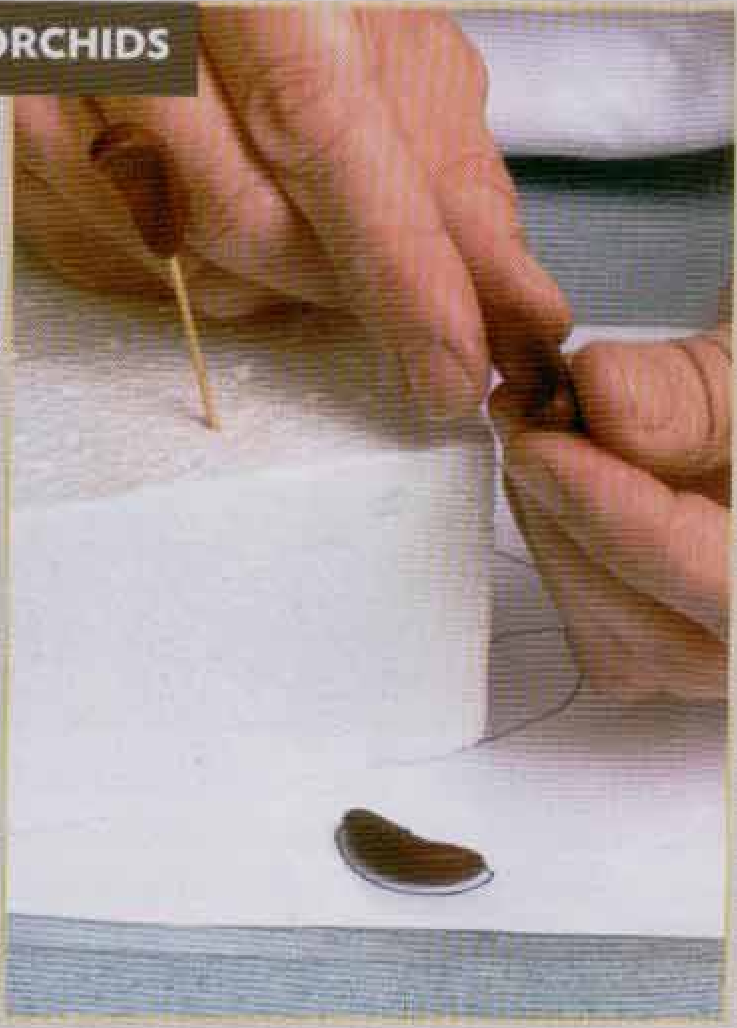
8 Repeat the panel textures for the remaining sides of the cake. Stack the remaining tiers, apply panels to each side. Ensure that each of the four corners on each tier has a space between, of approximately 1.5cm.

9 For the banding on the corners of the cake, roll out warmed chocolate paste. Set the two textured rings on the side design roller to 2cm apart. Roll over the paste. Cut on either edge with a pizza wheel.

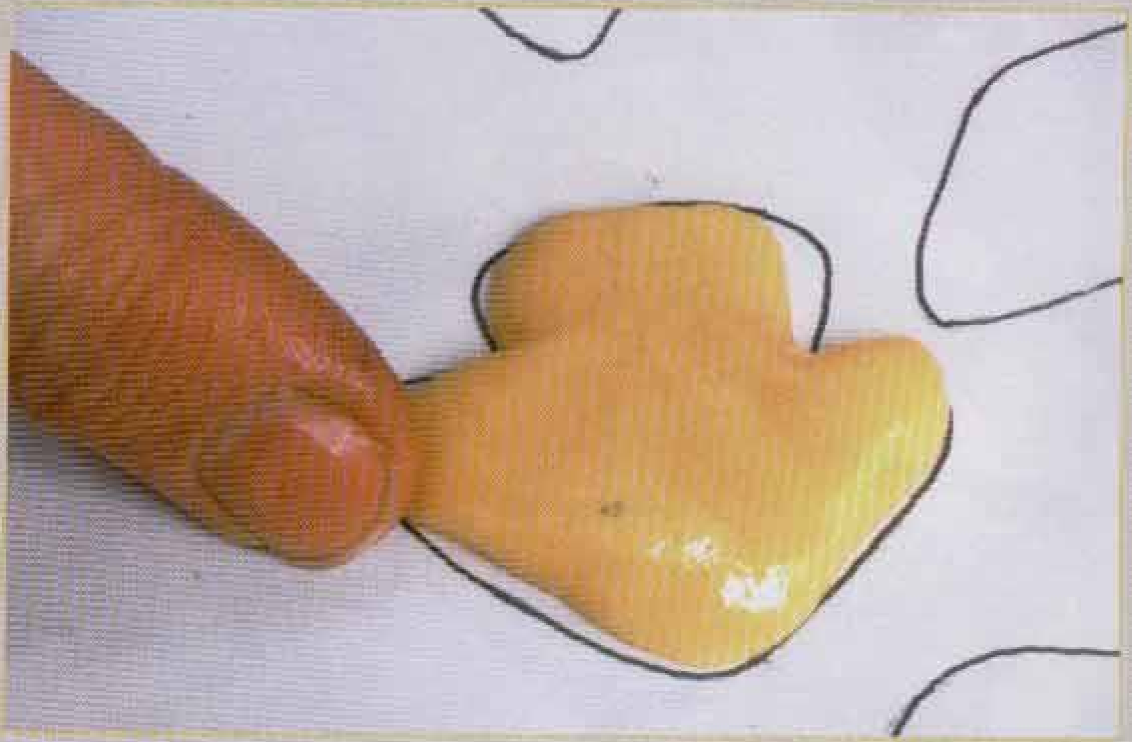
10 Slide a palette knife under the textured band of paste. Trim one end of the paste and then carefully pick up. Measure to the height of the side panels. Trim the top edge. Then secure in place. Repeat on the remaining corners and tiers of the cake.

## CHOCOLATE ORCHIDS

11 Form the hood of the orchid from lightly warmed chocolate sugarpaste. Insert a cocktail stick then shape the hood using the template design, which is placed inside a plastic bag. Place the hood at an angle to dry.



12 Form the inside of the orchid. Take a small pea size piece of white chocolate modelling paste. Roll into a ball then mark down the centre with the edge of a palette knife. Secure to the inside of the hood.



13 Make the lip of the orchid; warm until pliable a piece of white modelling chocolate the size of a cherry tomato. Form into shape using the template, placed inside a plastic bag.

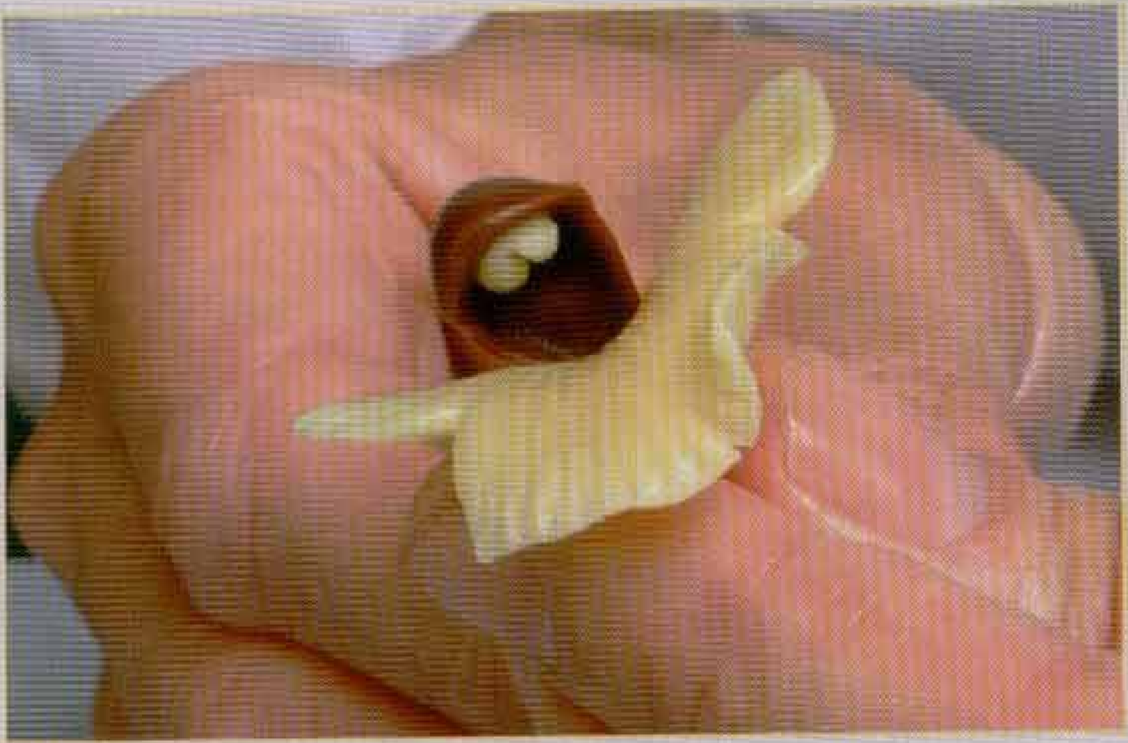
14 Place the lip onto the plastic sheet make sure the edges are thinner and then texture with the shell tool and work from the edges down the centre.

## Cake Tips

Trim the board edge with ribbon to coordinate with the colour scheme of the wedding.

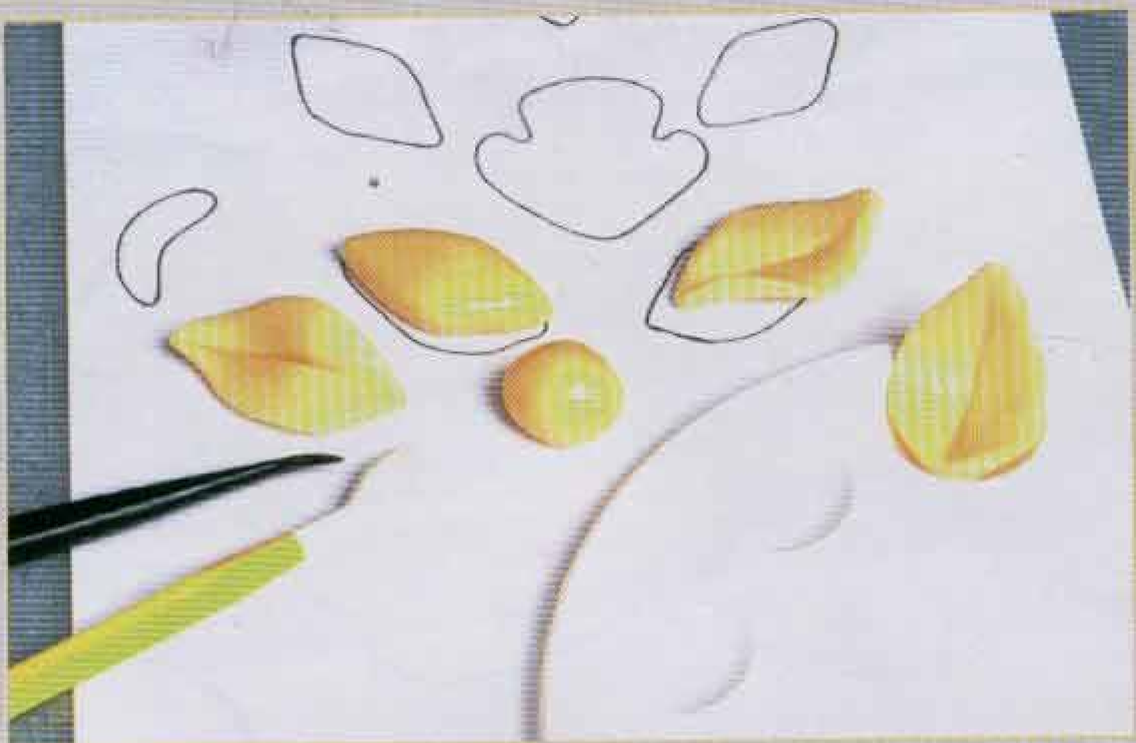
There are different food colours that you can use with chocolate. You can experiment and make different coloured chocolate orchids.

Chocolate modelling paste is quite different to making flowers with traditional flower paste. The petals need to be thicker for the orchids to enable them to support their weight when formed. Roses etc, can be made thinner as the build up of petals support each other.

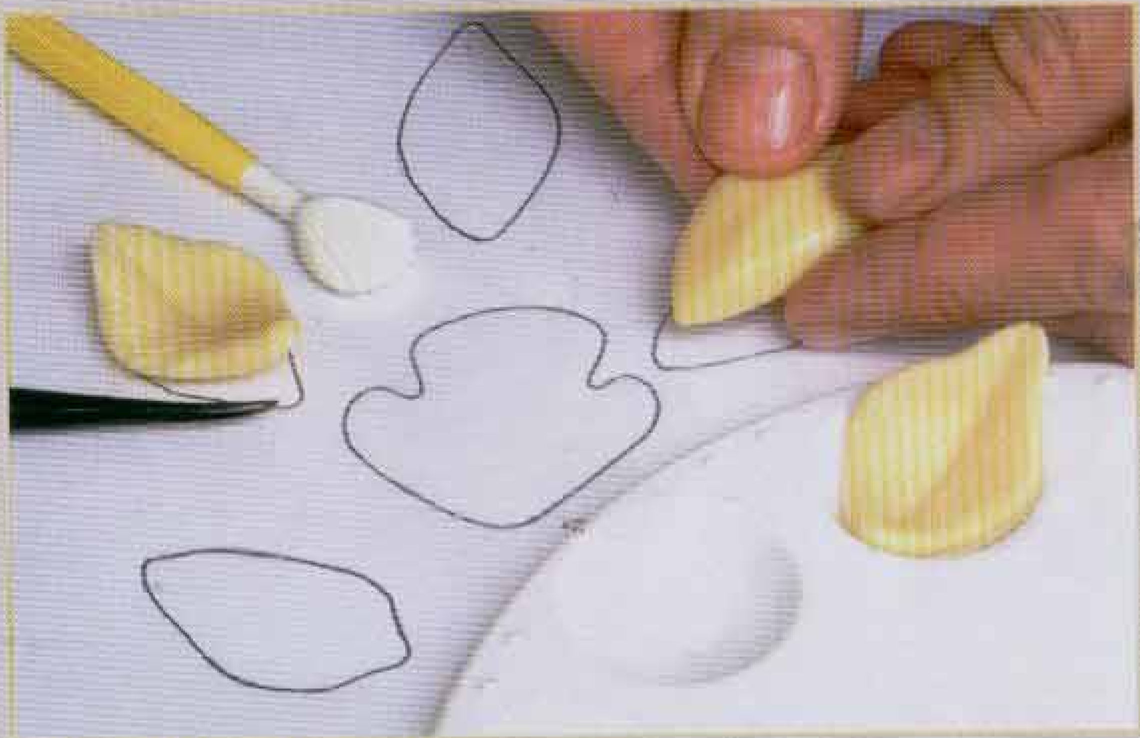


15 Form the lip around the hood of the orchid, make sure that the two wings form around the back of the hood. Shape the under part of the hood and adjust the front so that it looks slightly frilly.

16 Paint the lip of the orchid with a mixture of cocoa butter and cocoa powder. Warm the butter, then use a flat, small paintbrush to add the markings. Brush down the full length, on the back of the lip with the cocoa colour.



17 Form three balls the size of a grape. The paste must be thicker in the centre and thinner on the edges. Texture with the shell tool and mark down the centre with a dresden tool. Place into a small paint palette to harden. One of the petals should curve forward slightly.



18 Roll two pieces of paste just slightly smaller than grapes, for the sepals. Pinch the edges and form to shape from the template. Texture, and vein down the centre. Curve outwards, allow to harden in a small paint palette.

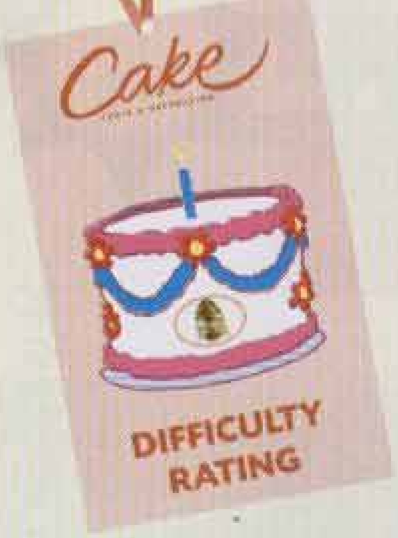
19 Roll out paste to about 3mm thick. Cut out with the blossom cutter. Thin the edges slightly. Form kitchen foil into a cup shape. Dip the back of three petals in white couverture chocolate, push firmly onto the petal shape.

20 Secure the sepals in the same way, ensure that the foil shapes and supports the orchid. Place inside a sphere former until the chocolate is set.

21 Remove the lip and column from the cocktail stick. Trim the base so that it is flat, dip into a melted white couverture. Position into the centre of the orchid and allow to set. Complete 5 orchids for the wedding cake.

22 Warm white chocolate modelling paste. Use double the amount of chocolate sugarpaste. Roll the two together to give a marbled effect. Cut out with a large fern cutter. Place onto a curved surface to harden. Make 15-20 ferns.

23 Use softened pieces of chocolate sugarpaste formed into flattened spheres. Brush the back of the ferns and orchids with white melted couverture then secure into position. Allow to harden prior to moving.



Ruth Wyld & Kate

# little fingers

## Easter Fun

**Preparation:** Cover a cake board slightly larger than your chocolate egg with grey marzipan.

### YOU WILL NEED

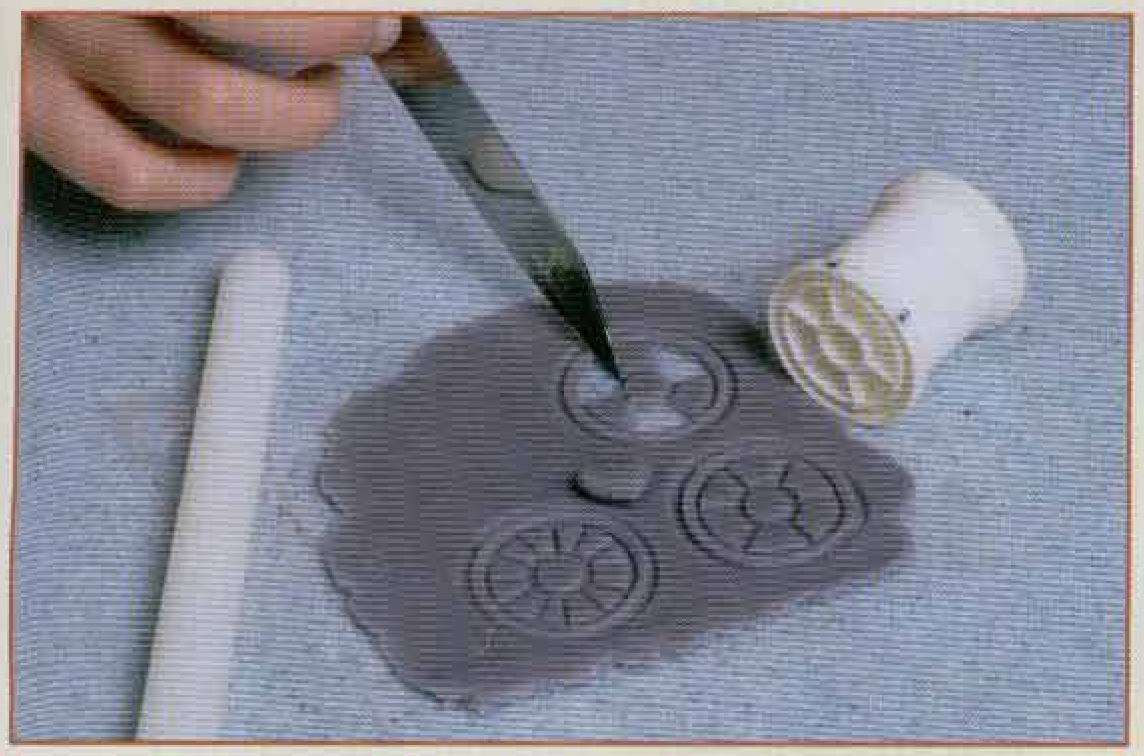
- half a chocolate Easter egg
- marzipan 250g (8oz) coloured as follows: 25g (1oz) black, 25g (1oz) red, 25g (1oz) yellow, 15g (1/2oz) green
- caster sugar-enough to fill one egg mould
- chocolate mini eggs
- white paste 5g (1/4oz)
- paste colour black, red, melon, spruce green
- chocolate egg mould
- food colour pen black
- sharp knife optional
- palette knife
- cotton reel
- fine scissors
- paint brush

Kate (7) is pleased to be able to give an Easter egg gift to her parents for a change. The car is a treat for her Dad who loves marzipan and the sugar egg is an Easter gift for her Mum. Katy was surprised the rabbit in the car was so easy to make and felt really proud to show it to her family.

## CAR

1 Heat a sharp knife in hot water then cut a hole in the top of the eggshell for the rabbit's body to sit in. Make a large sausage of marzipan and place through the hole to make the rabbit's body.

2 Roll a thick sausage of red paste and thin each end. Wrap around the back of the hole and mark in ridges with a palette knife. Make a small sausage of yellow paste and thin the ends again, this time add to the front of the car.



3 Roll out black marzipan. Emboss with the cotton reel six times, to make four wheels and a spare for the back and a steering wheel. Cut out the wheels and place on the car. To make the steering wheel carefully remove alternate wedges, then leave to dry for a while.

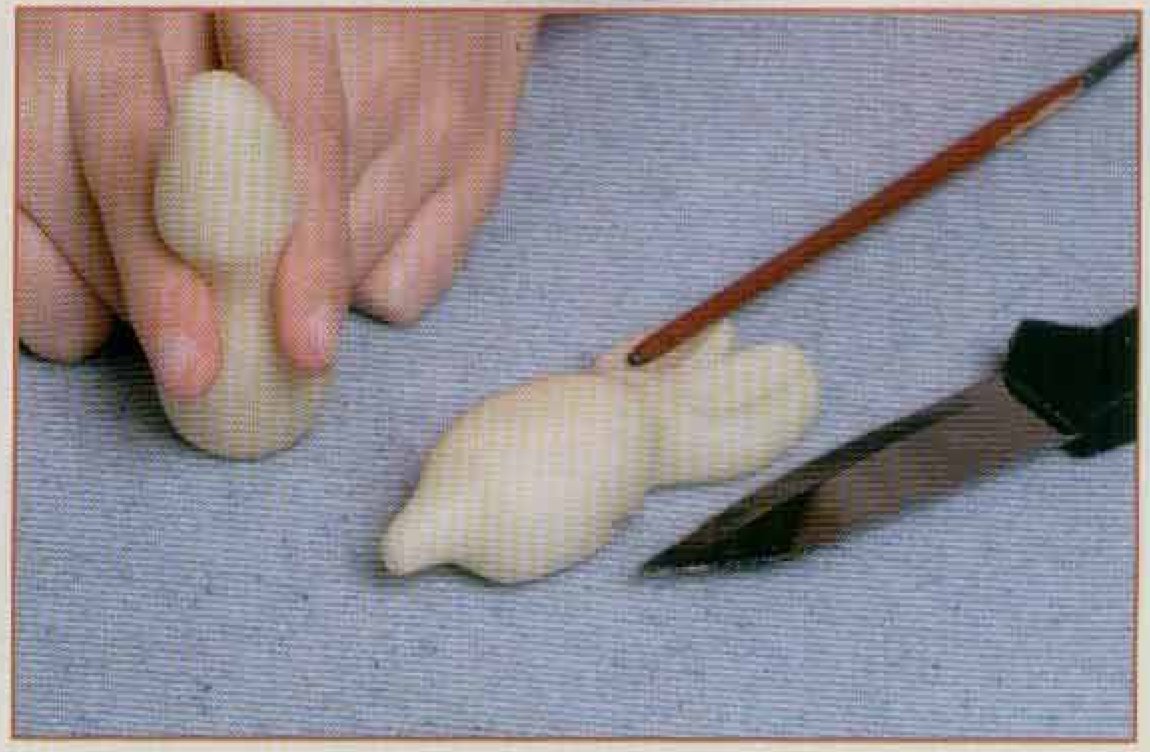
4 Roll out a long sausage of yellow paste and cut into four equal parts. Smooth the ends of each piece and place over the top of each wheel. Roll two small cones of yellow paste and add to the front of the car above the wheel arch for headlights.

**CakeTip**

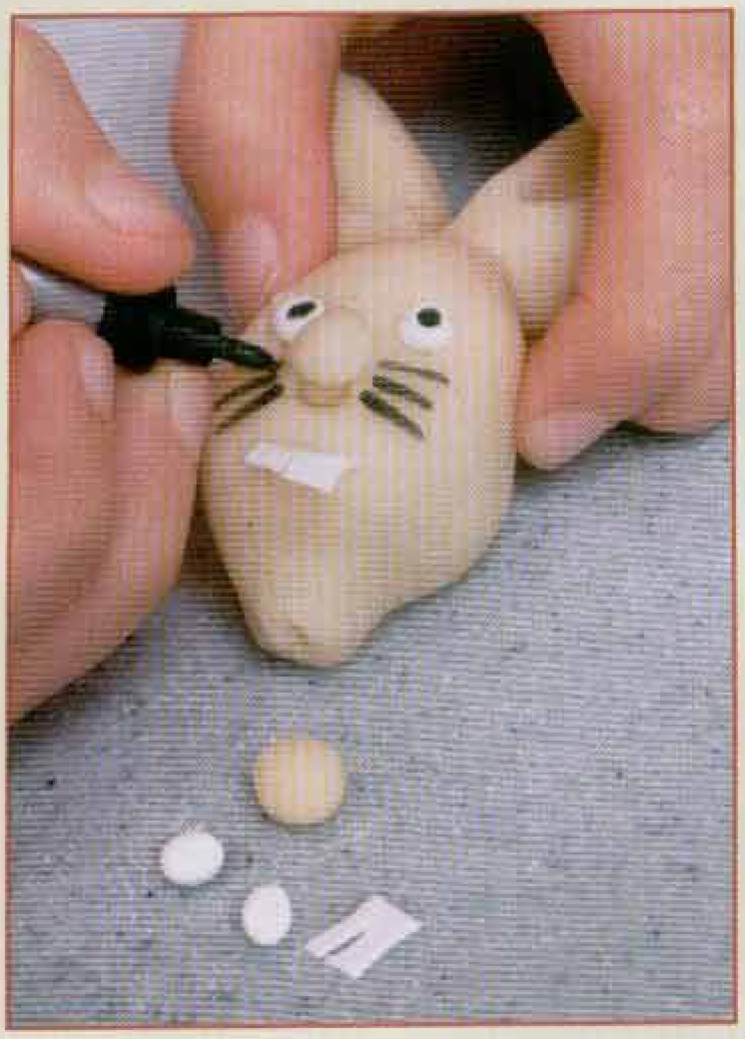
CRAFT & DECORATION

When you use tools with marzipan rub them gently with white vegetable fat to prevent them sticking to the marzipan. A light coating on your fingers will also make it easier to handle.

5 Roll out yellow marzipan and cut two thin strips. Write the message on the number plate and then trim the end to fit. Place on the front and back of the car. Roll two small balls of red marzipan then flatten for the back lights.



6 Roll marzipan into a large cone. Roll between the sides of your fingers half way down to shape the bottom of the ears. Cut the ears in half then press with a paintbrush handle to shape. Shape a neck at the base.



7 Add a ball of marzipan for a nose. Make two holes for the eyes. With a knife mark a line for the mouth. Add two balls of white paste for the eyes and colour with a food pen. Cut two teeth from white paste, press into the mouth.

8 Make a hole in the body and insert the head. Roll two equal sausages for the arms. Roll between the sides of your fingers to thin for the wrist. Mark the paw with two lines. Attach the arms to the body. Add the steering wheel to the hands.

9 Measure one egg mould full of sugar and then place it in a bowl. Add a touch of melon paste colour. Add enough warm water to turn the sugar into a damp sand texture. Work the sugar with a spoon till the colour and water are evenly mixed.

10 Share the sugar equally into two egg moulds then press down smoothly all over with your fingers. Neaten the edge with a palette knife and leave to dry overnight. When dry gently turn the moulds over and ease the shells out.

11 Make a cone of green marzipan and flatten with your thumb. Mark veins with a knife. Press the cotton reel into red marzipan three times and cut out. Cut along the lines to make petals. Add a ball of yellow paste for the centre.

## Cake Tip

CRAFT & DECORATION

Cut the hole out of the egg for very small children to prevent any possibility of them being scalded with hot water or cut from the knife. Alternatively add a small dome of paste to the top of the uncut egg for the body.

12 Arrange the leaves and flowers on the egg and glue in place with sugar glue. Fill the other shell with mini chocolate eggs. Place in a nice box with shredded tissue for the perfect gift.

# Zodiac Flowers - Taurus

(April 20th - May 20th) the bull

Jane Ann Barraclough

**Taurus:** The fixed/Earth sign with the ruling planet of Venus
**Birthstone:** Emerald
**Flowers:** Violet, Fern & Foxglove
**Colours:** Green

**Preparation**

Ice a 6in oval cake with pale green sugarpaste. Place on 8in round board set to the back. Texture with a clean new scourer or similar (not the type with soap in). Finish with lilac ribbon.

## YOU WILL NEED

- white flower paste (Cakemaker)
- paste colour grape violet, green (Sugarflair)
- sugar glue
- white wires 30 gauge
- green wires 24, 28, 32 gauge
- small scissors
- tweezers
- fine stamens
- sword fern cutter
- heart shape cutter
- small calyx cutter
- cattleya orchid petal cutter (Hawthorn Hill)
- foxglove leaf veiner
- violet leaf veiner
- dust colours primrose, moss green, woodland green, plum, black, deep purple, violet, african violet, spring green (Sugarflair)
- stemtex green
- bubble foam

## Cake Tips

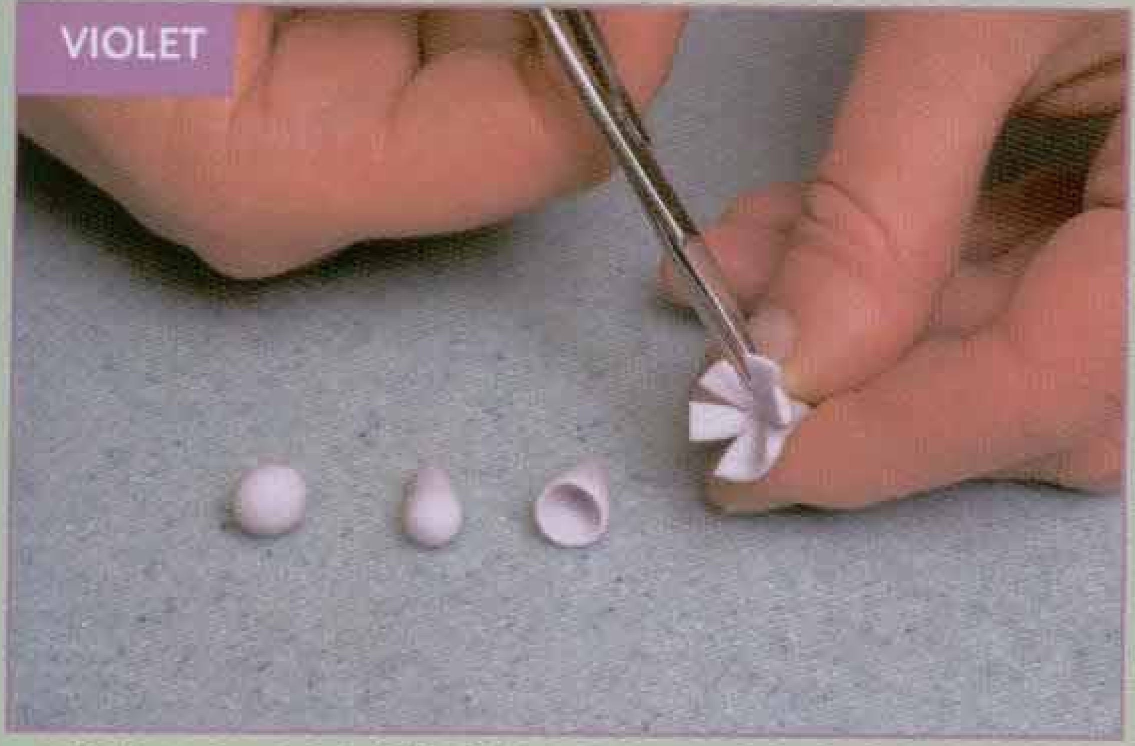
Imagine the cutting of the violet petals as the hands on a clock - cut at 12, 2, 4, 8 and 10 O'clock.

Wear latex gloves when splattering the foxglove flower to avoid stained fingers.

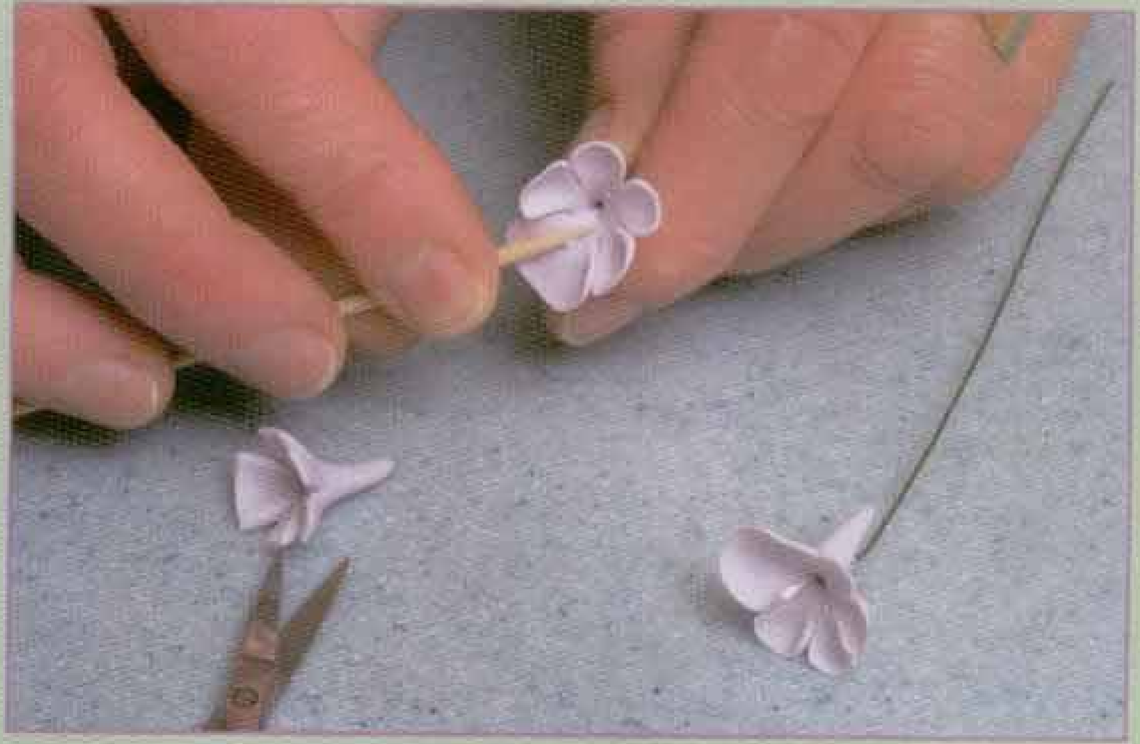
Try not to get too much egg white on the fern as the dust will not take!

For making the daisies see star sign flowers-Pisces in February.

## VIOLET



1 Roll a pea-sized ball of lilac flower paste into a cone. Hollow out the wide end with a cocktail stick. Thin the edges of the paste. Cut with small scissors into 5 petals, 1 large and 4 small (see Cake Tips).



2 Cut the square edges from the petals. Widen the petals by rolling over your finger side to side, with a cocktail stick. Pull a glued, hooked 32g wire through the centre and up through the back of the flower. Insert a small stamen and leave to dry.

3 Bend the wire at right angles, then bend over a celpin or a paintbrush behind the flower. Dust with african violet, leave the centre pale. Dust the edges with deep purple, then primrose in the centre. Paint fine black lines on the largest petal with a fine paintbrush.

4 Cut leaves from spruce green flower paste on a grooved board with a heart cutter and insert a glued 28g wire into the leaf. Soften the edges with a dogbone tool. Vein with the violet leaf veiner. Dry on bubble foam. Dust with woodland green, dust edges with black. Wire 3 flowers together with 3 leaves below.

## FOXGLOVE

5 Tape together 4 short and 1 long stamen, onto a 30g wire. Dust with plum then with primrose on the ends.

6 Use a cattleya orchid petal cutter to cut the flower. Soften the edges with a dogbone tool and vein with a veining tool. Glue the edges and fold around a celpin (to support from the inside). Pull the stamens through the flower and pinch the paste around the wire. Ball the lip and push slightly forward.

7 Dust the flower lightly with violet, keep the centre pale. Catch the edges with plum; go slightly in to the lip. Cover the flower with kitchen roll, leave the lip exposed. Mix plum dust with alcohol, load onto a wide brush and splatter on the flower.

8 For the buds pull a cone of white flower paste onto a glued, hooked wire, narrow end at the base. Mark the petals with small scissors. Dry, then lightly dust with violet and then plum dust.

9 Use a small calyx cutter to cut a calyx from spruce green flower paste. Vein with the veining tool; turn over, brush with glue. Push up behind the flower or bud. Fold around and pinch with tweezers. Dust with moss green.

10 Roll out spruce green flower paste slightly larger than the veiner. Lay a flower pasted 28g wire onto the veiner, lay the paste on top and squash together. Pull the excess paste away. Dry on bubble foam. Dust with moss green and the base with plum.

11 Cut fern from spruce green flower paste. Press the broad end of a dresden tool into the edges of each leaf. Glue down the centre and lay a taped 24g wire on top. Turn over and pinch either side of the wire with tweezers. Turn over and curl leaves with the narrow end of a dresden tool, dry, dust with moss and spring green.

12 Arrange wired flowers at the base of the cake. Add pebbles to hold them in place. Make up your own wine label (printed edible image or a painted one).

# Diamond Days

Over the last few years there has been a significant increase in the number of people asking for ideas for a Diamond Wedding Anniversary cake. Though sugar flower arrangements are still popular, there are more requests for something more modern and simple.

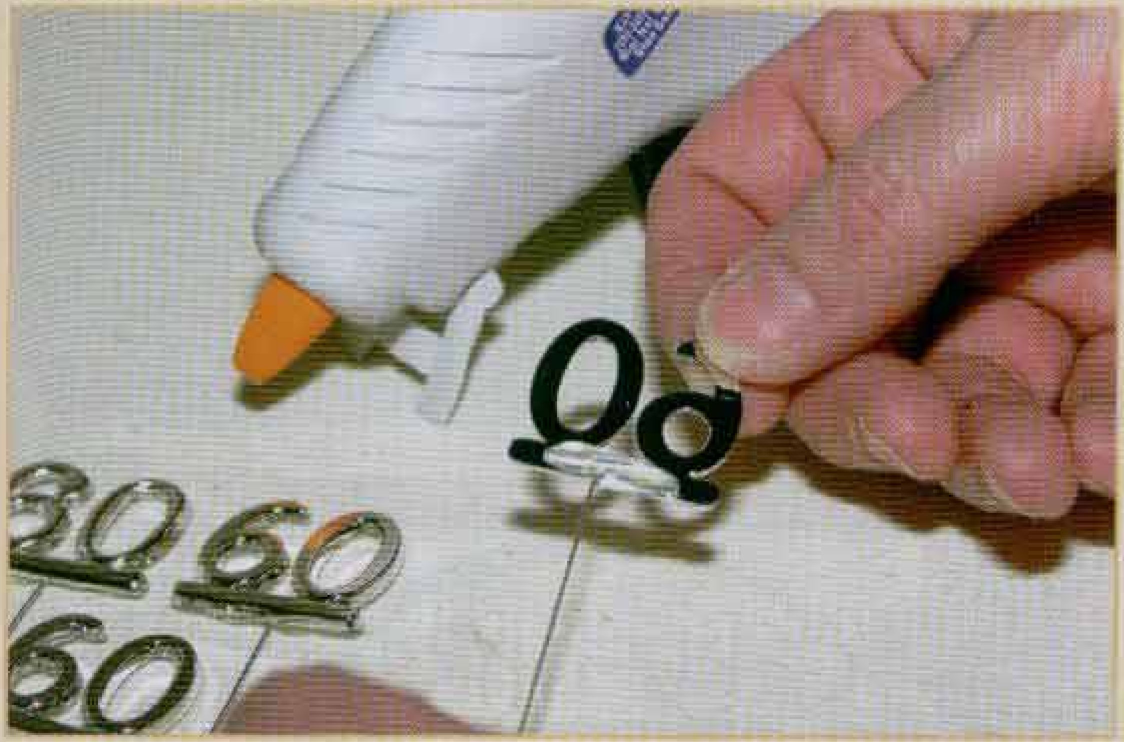
*Brought to you in association with Kit Box and Design A Cake*

## YOU WILL NEED

- cake square fruit 23cm (9in)
- marzipan 1kg ($2^1/_2$lb)
- ribbon white 1.5m x 12mm
- flower paste white and cream
- diamond cutters (Kit Box)
- cake pick
- alphabet set (JEM)
- silver plastic 60 mottos (5 x)
- spacers 1.5 mm (Kit Box)
- royal icing (very small amount)
- oasis block
- painting solution (Edable Art)
- satin-edged sheer ribbon $^1/_2$m x 40mm white and cream
- disco white hologram, disco ivory hologram glitter (Edable Art)
- shimmer dust creamy gold (Edable Art)
- 30cm (12in) square cake drum
- 1kg white sugarpaste
- 1m of diamante trim
- 24 gauge metallic silver wires
- edible glue
- double-sided sticky tape
- large numerals tappit cutter set (FMM)
- hot melt glue gun (or superglue)
- wire cutters
- sheet of foam sponge
- white half-width florists tape

1 Cover the cake with marzipan then sugarpaste to the board edge. Finish the board edge with double-sided sticky tape and white ribbon. Attach the diamante (join at the back) with royal icing. Roll out white and cream flower paste between 1.5mm spacers, cut out ten of each sized diamond in each colour.

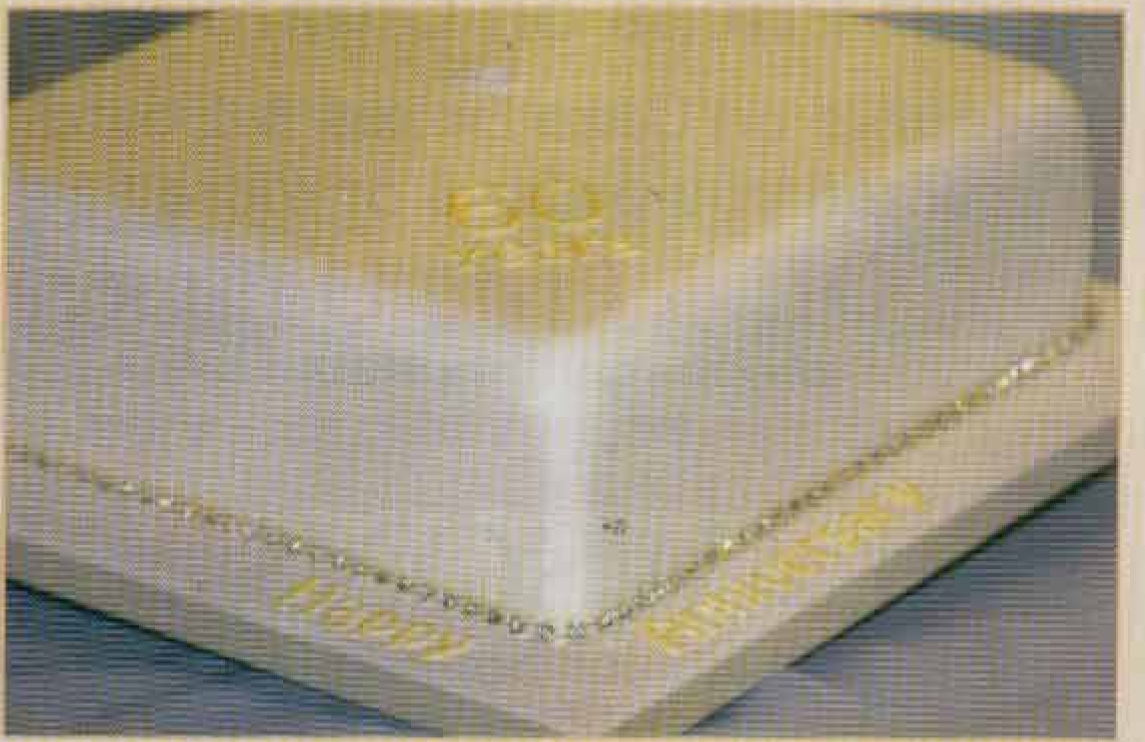
2 Cut the wires to three different lengths, dip into glue and insert halfway into the diamonds. Dry flat on a sheet of foam sponge. Paint glue all over each diamond and dip into the glitter. Allow to dry in an oasis block. There should be sixty altogether.




3 Make 'T' bars from five different lengths of silver wire and use glue to stick them to the backs of the plastic mottos. Make three wired individual ribbon loops from each of the wide ribbons (six altogether).

4 Start with three and add in a few at a time, tape the wired diamonds and mottos at the bottom with white tape and add the ribbon loops last.

5 Use your finger and thumb to gently curve the wires to create an explosion effect. Insert the cake pick into the cake (never stick wires directly into a cake), half fill with royal icing then place the spray inside.



6 Roll out cream flower paste very thin and leave for ten minutes. Cut out the letters and numbers and attach to the cake with edible glue. Mix creamy gold powder with painting solution, paint the top edge of each letter and number.

# A Taste of The South West of England

*Valerie Hedgethorne*

Think of foods from the South West and I'm sure certain ones will come to mind that have become part of the different counties' traditional baking. Saffron and apples are just two of the specialities with which to make delicious cakes.

## Devonshire Cider Cake

Devon is where the cider apples grow, and so we couldn't make a cake from that county without using that delicious drink. Its addition really makes a light cake as well as adding flavour.

You will need an 18cm (7in) round deep cake tin.

**INGREDIENTS**

- 50g (2oz) sultanas
- 100ml (4fl oz) cider
- 110g (4oz) unsalted butter
- 110g (4oz) golden caster sugar
- 2 large eggs
- 225g (8oz) self-raising flour
- $^1/_2$ teaspoon nutmeg

**METHOD**

1. Soak the sultanas in the cider for approximately one hour.
2. Line the tin with greaseproof paper and grease it. Heat the oven to Gas 4/180°C/350°F.
3. Cream the butter and sugar together until light, gradually beat in the eggs then fold in the flour and nutmeg. Stir in the soaked sultanas with any remaining liquid.
4. Put it into the tin and bake for 45-50 minutes until firm in the centre.

Raisins or mixed peel could also be added.

# Saffron Cake

The crocus from which saffron is obtained has long been grown in Cornwall, and is used in cakes and breads to give its distinctive yellow colour and pleasant flavour.

You will need a loaf tin measuring approximately 20 x 10cm (8 x 4in) across the base.

**Note**: the saffron needs to be soaked overnight.

### INGREDIENTS

- **1/2 teaspoon saffron strands**
- **4fl oz boiling water**
- **350g (12oz) strong (bread) flour**
- **1/2 teaspoon salt**
- **50g (2oz) butter**
- **50g (2oz) caster sugar**
- **1 sachet dried yeast**
- **175ml (6fl oz) milk**
- **1 egg**
- **75g (3oz) sultanas**
- **50g (2oz) currants**

### METHOD

1. Pour the boiling water onto the saffron and leave to infuse overnight.
2. **Next day**: Rub the butter into the flour and salt, mix in the sugar and dried yeast.
3. Warm the milk to blood heat, beat in the egg, then add to the dry ingredients with the saffron and beat well.
4. Turn onto a floured surface and knead for about 10 minutes until it is smooth and silky. Place in a greased mixing bowl, fasten clingfilm over the top and put into a warm place to rise until doubled in size. (Over a large pan of hot water is a convenient place, but don't let the bowl touch the water and check that it does not get hot).
5. Heat the oven to Gas 6/200°C/400°F and grease the tin.
6. When the dough is doubled in size, knead in the currants and sultanas. Press out to the length of the tin and three times the width. Fold two long sides to the centre and drop the dough into the tin with the seam underneath. Put the tin into a large greased plastic bag and leave in a warm place until it rises to the top of the tin.
7. Bake for 20 minutes then reduce the temperature to Gas 4/180°C/350°F to continue baking until golden brown. To test, tap the base of the loaf, it should sound hollow.

**Serve either plain or buttered. Any left over makes delicious toast.**

# Deep Apple Pie

Pies have long been a favourite dish in Britain, and apple recipes are particularly associated with Dorset. This double-crust pie has a deep filling of apples and a melt-in-the-mouth pastry.

You will need a 20cm (8in) deep pyrex pieplate or a deep sandwich cake tin.

## INGREDIENTS

**Pastry**
225g (8oz) self-raising flour
pinch of salt
75g (3oz) margarine
25g (1oz) lard or white fat
cold water - approximately 8 teaspoons

**Filling**
1kg (2lb) cooking apples
50g (2oz) unsalted butter
50g (2oz) caster sugar
1 lemon - grated zest

**Glaze**
egg white or water
granulated sugar

## METHOD

1 **Pastry**: Rub the fats into the flour and salt. Mix with just enough water to bind to a firm dough.

2 Cover and rest in the refrigerator.

3 Heat the oven to Gas 6/200°C/400°F. Place a baking tray on a shelf near the top. Grease the dish or tin.

4 **Filling**: Peel, core and slice the apples, melt the butter and stir it in with the sugar and grated lemon zest.

5 Roll out just over half the pastry to line the dish but don't trim the edges. Spoon in the apples, doming them in the centre.

6 Roll out the remaining pastry to form the lid. Dampen the edges of the base then place the lid on top and press the edges lightly together to seal. Trim with a sharp knife, knock up the edges with the back of the knife and flute them. Using the pastry trimmings, cut out a round apple shape and leaves to place on top. Pierce two small holes at either side for steam to escape.

7 Brush with egg white or water and sprinkle with granulated sugar.

8 Place on the baking tray in oven and bake for 30 minutes, then lower the temperature to Gas 4/180°C/350°F and bake until the pastry is golden. Serve warm. Clotted cream gives a true South West accompaniment.

Cloves can be added instead of lemon zest.

# Sedgemoor Easter Biscuits

Easter biscuits are well-known and traditionally are quite large. This recipe is similar to one from Somerset, which were called cakes instead of biscuits. Although the recipe varies a little, they always include cinnamon and brandy.

You will need a fluted cutter 7cm (3in) diameter and 2 baking trays.

## INGREDIENTS

- 110g (4oz) plain flour
- $^{1}/_{4}$ teaspoon cinnamon
- $^{1}/_{4}$ teaspoon nutmeg
- 50g (2oz) butter
- 50g (2oz) caster sugar
- 25g (1oz) currants
- $^{1}/_{2}$ beaten egg
- 1 tablespoon brandy

## METHOD

1 Heat the oven to Gas 5/190°C/375°F. Grease the baking trays.

2 Sieve together the flour and spices, rub in the butter, stir in the sugar and currants, Mix with enough egg and brandy to bind to a firm dough.

3 Roll out, not too thinly, and cut into rounds, re-rolling the trimmings.

4 Bake for approximately 15 minutes or until golden brown. Loosen on the baking trays, dredge with caster sugar and leave to cool.

**Store in an airtight container.**

# Specialities of the South West

*Valerie Hedgethorne*

The counties in the South West of England have their own indigenous foods, such as apples, cream and dairy foods, cider, saffron, fish and vegetables to name just a few. There are some cakes and breads which we think of as coming especially from that part of the country, often because they carry the name of the town or county where they originated.

## SAFFRON

We think of saffron breads and buns as being typical of Cornish baking, with traditionally saffron buns being eaten with clotted cream on Good Friday. The spice is extracted from a species of crocus (crocus sativus) which was introduced into England in the sixteenth century from Asia Minor. The name comes from the Arabic word zafaran (meaning ' be yellow'), which became safaran in Old French. It is believed that in 1597 the plants grew plentifully like corn in the fields of Cambridgeshire as well as in Stratton in north Cornwall.

It has always been the most expensive spice in the world as the stigmas are collected by hand. It is estimated that more than 1,500 flowers are required to produce one kilo of dried saffron! There is no such thing as cheap saffron, cheap saffron will almost certainly be a fake, made from the stamens of other plants, and will give colour but not flavour. Don't buy powder, and look for darker strands.

Fortunately, in baking only a few strands are needed in a recipe to give the golden colour and distinctive flavour. To obtain the full flavour the strands should be put into a little warm water and left overnight. The strands can either be strained out or added to the mixture with the liquid.

## FRUITS

**Dittisham plums** are a medium red dessert plum, grown in and around the village of Dittisham in Devon on the estuary of the river Dart.

**Blackcurrants and gooseberries** are plentiful in Gloucestershire and are used in many pastry dishes.

**Apples** - Many varieties of apples are grown in the West Country. In Dorset, Devon and Somerset raw apples are added to cake mixtures and scones. The flavour and texture of the baked product is affected by the variety of apples used. Cooking apples give a moister cake with a little acidity, whereas dessert apples are sweeter, firmer and more aromatic.

Apple pies are always popular, mainly because pies have long been a favourite dish in Britain. Originally double crust pies or 'plate pies', though nowadays they can be deep pies with just a single top crust.

## CIDER

Cider from South West England is distinguished by the use of apples grown specifically for cider making. It is obtained by the fermentation of cider-making apples, which have a high level of acidity.

A traditional drink in Normandy, it is widely assumed that the Normans introduced it to England after 1066 when cider apple orchards began to appear.

There are many early references to cider in the West Country, from the 1100's in Gloucestershire and the 1200's in Devon. By the seventeenth century when cider apples were classified, there were over 300 varieties grown, and at that time it became a gentleman's drink.

Fruit is gathered in the autumn, washed then pressed and the juice run off to settling vats from which it is transferred to fermentation vats with specially cultivated yeasts. It is left to mature for up to six months. Contents are blended to produce still, sparkling, dry, medium and sweet ciders.

Many small firms still use traditional presses and with straw 'cheeses' to produce strong cider, often called scrumpy.

## CREAM

The West Country has a mild climate, giving rich pasture lands and cattle yielding milk with a high butterfat content. Which is why the clotted cream is so good from here.

A cream tea in Devon or Cornwall, usually consists of scones, jam and clotted cream. Clotted cream is a method of lightly preserving cream, and has a minimum fat content of 55%. It will keep in a cool place for about two weeks.

The method of making it has remained essentially unchanged for 400 years. Cream is separated from milk, put into shallow pans and heated gently for about 2 hours at a temperature of approximately 80°C.

*The Flower Collection*

# *Oats* - (Avena Sativa)

Julie

## YOU WILL NEED

- paste colour brown (Wilton)
- dust colour biscuit (Edable Art)
- scientific wire
- tweezers
- cocktail stick
- dried sweet corn
- stemtex white

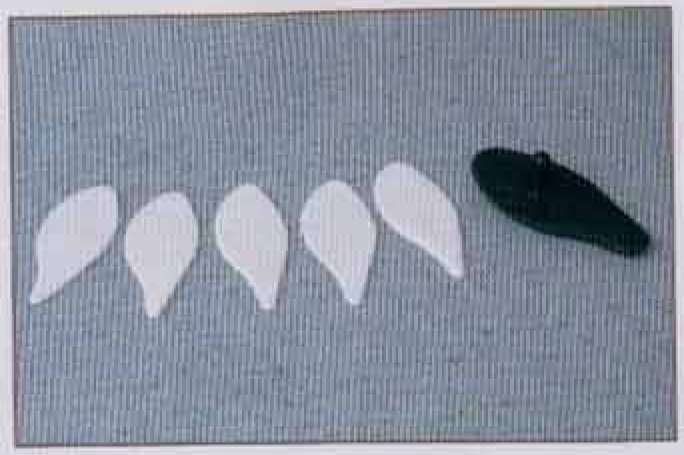
*The Flower Collection*

# *Frangipani* - (Plumeria)

Julie

## YOU WILL NEED

- cream flower paste
- dust colour spring green (Sugarflair)
- dust colours daffodil, sunflower, cosmos, silk white (VeeBee)
- frangipani cutter 48 (JEM)
- flower holder (JEM)
- wire white 26 gauge
- stemtex white, light green



1 Roll out cream flower paste and cut 5 petals.

2 Place a petal on a foam pad and draw the ball tool along the rounded side but just inside the shape. This will make the edge curl. Repeat with all 5 petals.

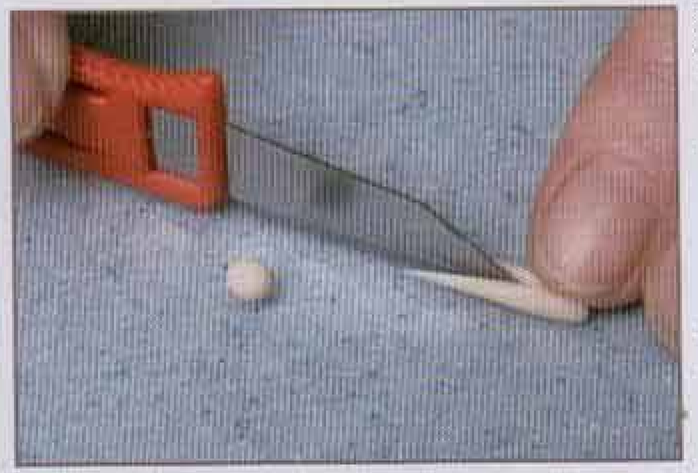
3 Apply sugar glue to the base and along the lower part of the straight side, on each petal. Overlap the petals in a fan formation, keep the tops of the petals in a straight line.

4 Pick up the petals and tuck the last petal under the first, twist as shown. . **NOTE**: a bud is formed from a long cone of paste; make 5 long indents and twist.

5 Place the flower in a hole in the flower stand and unfurl the petals. Insert a hooked taped 26g wire before the flower has completely set.

6 With a round brush dust the petals with daffodil and add a touch of sunflower to the base. On the back dust spring green with a flat brush, where the flower meets the stem and above that dust the flower with cosmos.

1 Cut 3in pieces of scientific wire, hook the ends with tweezers and add a tiny beige ball.



2 Roll a very small ball of paste into a 1cm cone and cut with a craft knife.

3 Widen each side with a rounded off cocktail stick.

4 Vein each piece between two pieces of dried sweet corn husk.

5 Hollow out the centre of the oat, glue the wired ball and attach the oat behind the ball.

6 With 1/4 width tape the oats in groups of 2-3, to a main stem (26 gauge wire). Dust the stem and the top of the oats with biscuit.